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**ROBERT
HENRI**



1939

APRIL

VOLUME 3 NUMBER 4

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**A MONTHLY MAGAZINE
OF PROFESSIONAL SHOP TALK**

Ernest W. Watson and Arthur L. Guphill, Editors

our Birthday and Our Treat





Yes it's Our Birthday

Two years ago this month ART INSTRUCTION stepped out into a cold, cold world—and found it not so very cold after all. Indeed the warmth of its reception was surprising. Within a year we had made many thousands of loyal friends—and the number continued to grow: this in spite of the fact that we were born on practically the same day as the second heart-breaking depression and ever since have had to endure the society of that dirty-faced brat.

It's Our Treat

Thankful as we are for all these good friends—subscribers to ART INSTRUCTION—we are not satisfied. We want more—and we know there are other thousands *who want us* too. We've thought of a way to get together.

According to an old Dalmatian custom, he who

celebrates his birthday, treats his friends instead of expecting them to treat him. So it's our treat. And we are going to treat both old friends and new—those old friends who have supported us so loyally, and those new friends who will surely want to receive ART INSTRUCTION when they know they can become subscribers for exactly one-half the regular subscription rate.

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For a short time (until April 30th) we are offering a year's subscription to ART INSTRUCTION for only \$1.50! The regular rate is \$3.00. Present subscribers can take advantage of this birthday treat by extending their subscriptions (for one year only) from the next expiration date, whenever that may be. Extend your subscription! Give subscriptions! Tell your friends!



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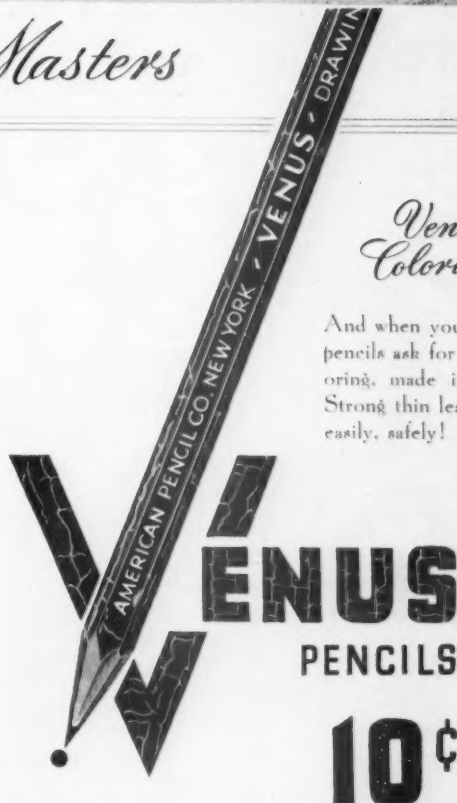
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April 1939

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A. C. A. Gallery (52 W. 8)
Apr: *Drawings by Art Young.*

American Academy of Arts and Letters (633 W. 155)
To Apr. 30: *Works of Charles Adams Platt.*

Amer. Artists School (131 W. 14)
Mar. 27-Apr. 15: *Lithographs and drawings by David Burke, water colors by Simon Ross.*

An American Place (509 Madison)
Apr: *Retrospective Exhibition, paintings of Arthur G. Dove covering thirty years.*

A. W. A. (353 W. 57)
To Apr. 2: *Exhibition of flower paintings by artist members of American Woman's Association.*

Arden Galleries (460 Park Ave.)
To Mar. 31: *Sculpture in bronze by Richard Barthe; Apr. 12-29: Sculpture and drawings by Albert Stewart.*

Argent Galleries (42 W. 57)
To Mar. 22: *Water colors by Marion B. Zimmer, Doris Porter; Ceramics by Ruth Randall; Figure paintings by Helene Samuel; Mar. 27-Apr. 8: Water colors and oils by Ruth Gayler, Marguerite C. Munn; Landscapes and figures by pupils of Ethel Paxson.*

Artist Color Proof Assoc. (37 W. 57)
Permanent Exhibition: *Original lithographs printed in full color by member artists.*

Assoc. Amer. Artists (711 Fifth)
Apr. 17-May 12: *New galleries open with Retrospective Exhibition of Thomas Benton's paintings, lithographs and drawings of all periods from 1908.*

Babcock Galleries (38 E. 57)
Apr: *Paintings and water colors by American artists; 19th century and contemporary paintings.*

Boyer Galleries (69 E. 57)
Thru Mar: *Paintings by Jo Cain; Apr. 3-22: Oils by D. Burluik.*

Brooklyn Museum (Eastern Pkway)
Thru Apr: *Tenth International Water Color Exhibition.*

Buchholz Gallery (32 E. 57)
Mar. 20-Apr. 15: *Sculpture and drawings of Charles Despiau.*

Carroll Carstairs (11 E. 57)
Mar. 27-Apr. 8: *Drawings by Jean Oberlé; Apr. 17-May 13: Oils and water colors by Jongkind.*

Ralph M. Chait (600 Madison)
Apr: *Chinese bronzes, potteries and porcelains.*

Contemporary Arts (38 W. 57)
To Apr. 1: *Paintings by Maurice Sievan.*

Decorators Club (745 Fifth)
Mar. 21-Apr. 4: *Murals; Apr. 11-25: Recent paintings by A. Henry Nordhausen.*

Downtown Gallery (113 W. 13)
To Mar. 25: *One-man show of Katherine Schmidt's recent paintings—figures and still life.*

Durand-Ruel Galleries (12 E. 57)
To Mar. 18: *Paintings by J. G. Domergue; Mar. 27-Apr. 15: Portraits by Renoir.*

8th St. Arts & Crafts (39 E. 8)
To Mar. 26: *Water colors, block prints by William Ryan; Apr. 2-16: Paintings by William Fisher.*

APRIL

1939

In the Galleries

A Calendar of New York Exhibitions prepared by
ART INSTRUCTION

Federal Art Gallery (225 W. 57)
To Mar. 31: *Index of American Design; Apr. 11-May 10: Project Function Show.*

Ferargil Galleries (63 E. 57)
Apr. 1-15: *Late work of Arthur B. Davies, water colors by Lourie; Apr. 15-30: Paintings by Russell Cheney, water colors by Hoyt.*

Fifteen Gallery (37 W. 57)
Apr. 3-15: *Paintings by Isabel Whitney; Apr. 17-May 6: Paintings by Harriet Blackstone.*

Grand Central Art Galleries (15 Vanderbilt) Mar. 21-Apr. 5: *Paintings by F. C. Frieseke; Apr. 4-15: M. Hasselriis; Apr. 11-29: Memorial Exhibition—Alexandre Iacovleff; Apr. 18-29: Recent paintings by A. T. Hibbard, N. A. Fifth Ave. Branch—at 51st St. Apr. 4-15: Paintings by Stanley Woodward; Apr. 10-22: Recent work of Hobart Nichols, N.A.; Apr. 13-May 6: Society of Illustrators Annual Exhibition; Apr. 24-May 13: Marine paintings by Frederick J. Waugh, N. A.*

Grant Studios (175 McDougal St.)
To Mar. 27: *Water colors by Herman Trunk; Oil paintings by Brooklyn Soc. of Modern Artists; Apr. 1-15: Paintings by Edmond Weill; Water colors, pastels and color prints by Fine Arts Guild.*

Hammer Galleries (682 Fifth)
To Apr. 1: *Oil paintings—still life, landscapes and portraits by Lucille Sylvester, contemporary Russian-born artist.*

Kennedy Galleries (785 Fifth)
Thru Mar: *Flower prints by Thornton, Prevost, Sharpe and others; Mar. 20-Apr. 20: Landscape drawings of New York and other states by George Harvey.*

Frederick Keppel & Co. (71 E. 57)
Mar. 15 thru Apr: *Sporting and flower prints in color.*

Kleemann Galleries (38 E. 57)
Apr: *Paintings and water colors by Sanford Ross.*

M. Knoedler & Co. (14 E. 57)
Apr. 10-29: *"Nudes in Art"—Exhibition for benefit of Lisa Day Nursery.*

C. W. Kraushaar (730 Fifth)
To Mar. 25: *Paintings by John Koch; Apr. 3-22: Paintings and water colors by Charles Kaesclau.*

John Levy Galleries (11 E. 57)
Apr: *Barbizon School and 18th century English paintings.*

Julien Levy Gallery (15 E. 57)
To Mar. 21: *Frede Vidar; Mar. 22-Apr. 18: Salvador Dali; Mar. 21-April 4: Original Disney water colors from "Ferdinand the Bull."*

Lilienfeld Galleries (21 E. 57)
Mar. 18-Apr. 8: *Paintings by B. J. O. Nordfeldt.*

Macbeth Galleries (11 E. 57)
Apr. 4-24: *Oils and water colors by Ogden M. Pleissner.*

Pierre Matisse Gallery (51 E. 57)
Apr: *Modern French paintings.*

Guy Mayer Gallery (41 E. 57)
Mar: *Drypoints and color wood-blocks by Cyrus L. Baldridge.*

Mercury Galleries (4 E. 8)
Apr. 1-15: *Group show of oils, water colors and sculptures.*

Metropolitan Museum of Art (Fifth Ave. at 82)
Apr. 1-16: *American Pewter; Apr. 1-25: Victorian and Edwardian Dresses; Apr. 25-Oct. 29: Life in America for Three Hundred Years.*

Midtown Galleries (605 Madison)
Mar. 27-Apr. 15: *Oils by Doris Rosenthal; Apr. 17-May 6: Oils by Waldo Peirce.*

Milch Galleries (108 W. 57)
To Mar. 31: *Figure Paintings by American Artists; Apr. 3-22: New water colors by John Whorf.*

Montross Gallery (785 Fifth)
Mar. 27-Apr. 8: *Paintings by Revington Arthur.*

Morgan Gallery (37 W. 57)
To Mar. 25: *Oils and small sculptures—Eugenie Marron; Mar. 27-Apr. 15: Oil paintings by Olive Leonhardt; Apr. 17-29: Oil Paintings by Ferdinand P. Earle, water colors of New York by Eyvind Earle.*

Morton Galleries (130 W. 57)
To Mar. 31: *Paintings by A. F. Levinson; Apr: Group Exhibition.*

Municipal Art Galleries (3 E. 67)
Mar. 22-Apr. 9: *44th Exhibition of oil and water color paintings.*

Museum of the City of New York (Fifth Ave. at 103)
Mar. 15 thru Summer: *"History of the Crystal Palace"—where America's first World's Fair was held.*

Museum of Mod. Art (14 W. 49)
Closed while moving into new building at 11 W. 53rd. Open sometime in May.

National Arts (15 Gramercy Park)
To Mar. 31: *Flower paintings.*

Onya la Tour Gallery (25 W. 8)
To Apr. 1: *Paintings by David Burluik and W. Henry Stevens.*

Newhouse Galleries (5 E. 57)
Thru Mar: *Drawings and paintings by Vanka—agricultural and industrial scenes.*

Arthur U. Newton Gallery (11 E. 57)
To Mar. 27: *Recent work of Alejandro de Cañedo.*

Georgette Passedoit (121 E. 57)
To Apr. 1: *Paintings by Henrietta Shore; Apr. 10-29: Paintings by Edwin Dickinson.*

Pen and Brush (16 E. 10)
To Mar. 31: *Winners of prizes awarded at Membership Shows during past two years; Apr. 1-30: Spring Members' Show of water colors, oils and sculpture.*

Playhouse Art Club (52 W. 8)
To Mar. 25: *Oils by Walter Jensen; Mar. 26-Apr. 8: Oils by G. G. Driscoll; Apr. 9-22: Lithographs by Adams Garrett; Apr. 23-May 6: Lithographs by M. Seelbinder.*

Public Library (Fifth Ave. at 42)
Thru Mar: *Lithographs by Gavarni; Four centuries of French book illustrations; Mar-Apr: Prints by Cadwallader Washburn.*

Frank Rehn Gallery (683 Fifth)
Apr: *Recent pastels by Peggy Bacon; paintings by Raphael Soyev.*

Paul Reinhardt (730 Fifth)
Thru Mar. 31: *Flower paintings by Madame Schaezel; Apr: Drawings by Old Masters and contemporary artists.*

Riverside Museum (310 Riverside)
Apr. 3-16: *N. Y. Society of Women Artists—paintings and sculpture. Museum closed Apr. 17-30.*

Salmagundi Club (47 Fifth Ave.)
To Mar. 31: *Exhibition of water colors, pastels and wax crayons.*

Jacques Seligmann (3 E. 51)
Apr. 4-22: *"The Stage" an exhibition for benefit of The Public Education Association.*

E. & A. Silberman (32 E. 57)
Permanent showing of *Old Masters and antiques.*

Society of Illustrators
37th Annual Exhibition will be held Apr. 13-May 6 at Grand Central Galleries (Fifth at 51).

Studio Guild (730 Fifth Ave.)
Mar. 20-Apr. 1: *4th Group of Miniature Solo Exhibitions; Oils by Sara Bard; Apr. 3-15: Paintings by Ellen Glines, Maud Kerns and Elizabeth D. Sullivan.*

Tricker Galleries (19 W. 57)
Mar. 20-Apr. 1: *Non-Conformists; Mar. 27-Apr. 8: Ecclesiastical Exhibition—sculpture, paintings; Apr. 3-15: Amer. Portrait Painters.*

Uptown Gallery (249 West End)
Mar: *Paintings by Sid Gotcliffe; Apr: Oil and water colors by Abbey. (First one-man shows)*

Valentine Gallery (16 E. 57)
Apr. 10-22: *Paintings by Meraud Guevara.*

Vendome Galleries (339 W. 57)
To Mar. 30: *Three-man show of paintings; Apr. 1-15: Group show of Graphics.*

Walker Galleries (108 E. 57)
To Apr. 8: *New paintings by George Grosz.*

Hudson D. Walker Gallery (38 E. 57)
To Apr. 1: *Oils by Marsden Hartley; Apr. 3-22: Sculpture by Robert Cronbach; Apr. 24-May 13: Oils by F. Lyder Fredricksen.*

Whitney Museum (10 W. 8)
Closed during alterations, Mar. 15 until sometime in June.

This page is for your Bulletin Board

Art Instruction

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April

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April 1939

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Courtesy Grand Central Art Galleries

Alfred A. Cohn Photo

THE FISHMARKET MAN BY ROBERT HENRI

Extracts from the teachings of ROBERT HENRI

"I have little interest in teaching you what I know.
I wish to stimulate you to tell me what you know."

Robert Henri



Pen sketch by
Henri made
at the Madrid
Bullring

Robert Henri's eminence as a teacher is second only to his fame as a painter. During most of his creative years in New York he conducted classes in the old Chase School, his own Henri School of Art, and later at the Art Students League. Few American artists have so powerfully influenced their students as did Henri; yet he taught them to paint with their own eyes, not those of their master. Henri was indeed an inspired teacher, with an extraordinary gift for verbal communication and a personality that transformed pupils into idolators. Of Henri, Bellows said, "When I listen to Henri talk, or read his book, I say to myself his is one of the finest voices which expresses the philosophy of modern men in painting." The book referred to is of course "The Art Spirit," published by Lippincott. It is a collection of notes, articles, fragments of letters and talks to students compiled by Margery Ryerson, well-known portrait painter and etcher and one of Henri's most enthusiastic students. The publishers of "The Art Spirit" have permitted us to reprint the following instructive article from the book.

I offer you this process of making a study. It is a process I might or might not use myself. It is one way of doing the work, but there are many ways. This is only one of them. And it may prove a good experiment to you. One advantage the process has is that it is economical as to paint, and another advantage rests in the fact that you may accomplish drawing and design first, and later develop the color to its completion, thus separating two difficulties.

You start by making a very simple drawing on your canvas, paying particular attention to the exact location, size and shape of all the larger masses: the face, its light and shade masses, the hair, collar and shirt, the tie, his coat and background. In this I have named seven areas, and together they cover the total area of the canvas. You do not go into details, but you devote yourself to making the finest design you can possibly make with the seven named shapes.

Your palette is clean. You now estimate the value and color of each of these seven areas, and you mix a tone for each of them, allowing for each a quantity of pigment a little in excess of your estimate of the quantity necessary to cover generously the area in question.

You work at these seven tones on your palette until you are quite sure you have made mixtures that closely approximate in color and value the (1) light of the face, (2) shade of the face, (3) hair, (4) collar

and shirt, (5) tie, (6) coat, (7) background. Of course each of these areas or parts of the picture has variations of light and shade, and of color, but at this stage of your work you disregard them. Your palette presents but seven notes, each to represent flatly its corresponding area.

In making these notes you will find advantage in trying them out by assembling them, maybe several times, in a miniature picture on the palette, until you are sure you have made the most distinguished assemblage possible in this way. Seven notes which are effective and beautiful in their relation to each other and which, assembled, will give the clarity of the flesh and the collar and shirt, and the richness and contrasting power of the darker notes, the hair, tie, coat, background.

Let us assume that the model is a man of good healthy complexion, black hair, a soft shirt and collar nearly white but of a blue-green tint. A rich purple tie rather deep in tone, a gray coat, and the background a rug designed in dull red, dull yellow and green-blue, low in tone and unified by obscurity.

Now, all of the areas of the subject having their correspondents in color, value and quantity on the palette; and no other pigments allowed to remain, the palette presents in a general way precisely the notes that are to be employed in the picture.

The palette itself already looks like the subject, and the student who having drawn, leaving only essential lines, the placement, proportions and essential movement of the subject, will be able to proceed to lay these colors on the areas for which they are intended with a greater attention to their shapes, their drawing power, their fullness and purity as pigments, than would be possible were they mixed in the usual way . . .

This process is only one out of hundreds of processes. There are many ways of painting pictures, and there are many kinds of pictures, each claiming special procedure.

I offer this one process, without prejudice, because I think that it will fit the ends I see you working for. You will find that by its use you will be able to reclaim the notes which give life to your subject; to make your canvas more rich and full, with harmony and contrast of color. It will help you in the simple and net statements of value whether they be values of color or values of black and white.

I think you will see that by this detached painting of the picture on the palette in terms of color and of value, freed from the struggle with drawing, you will be able to weigh the powers of the colors and values; to establish the harmonies and contrasts; to become simpler; clearer; more positive in your transitions and to have, when the palette is thus set, a free mind to deal with the designs of forms, drawing and the characterization.

There will be less confusion, less likelihood of falling into exasperated and partial efforts to cover areas with insufficient quantities of paint, and these quantities of paint will have been better considered as to their general color and value in relation to the other colors and other values.

I do not say that with the few flat tones I have indicated for this portrait, a Monet-like impressionistic picture may be painted, but I do say that anyone of you who might desire to paint such a picture, or one with a full iridescence of color, would do well first to acquire the ability and habit of registering on your canvas, in any way you can, an impression in large of the general shapes which go to make up the character of the subject.

On the other hand, I am ready to say that with the palette carefully built on this principle, the foundation of a picture that is to be a brilliant and forceful statement in color, color-vibration, mass, mass organization, in character, character-signification, may be laid, and after the first lay-in with this palette the palette may be augmented and arranged in the same way as before with additional divisions of color and value, to vitalize and complete the work already established in its broader planes.

For the present, however, you as students should devote yourselves to the power of simple expressions, to do all that can be done and learn how much can be said with the simpler and more fundamental terms.

It should be well understood that the principle of this form of set-palette is that a totally new palette is organized and set for each subject. It is possible to set a palette, very scientifically arranged, that will

be serviceable for many subjects, but in presenting this I have looked to economy of paint and to the powers of concentration on a certain scheme.

Note also that after the palette is arranged you have in reserve your full set of colors, in their tubes, so that if in practice a note you have made should prove false, you can mix a new one to replace it, removing of course the false note from the palette. It is at all times important to remove any colors or mixtures that have no place in the scheme.

Your regular stock of colors should be as nearly as possible a well balanced:

Red	Red-orange	Orange	Orange-yellow	Yellow	Yellow-green
R	RO	O	OY	Y	YG
Green	Green-blue	Blue	Blue-purple	Purple	Purple-red
G	GB	B	BP	P	PR

in correspondence with the spectrum band, and with these you may have pigments that will serve as neutrals.

You will find at first that the study of your color scheme and the setting of your palette will take considerable time. With experience this time will be lessened. But in any case do not think you are wasting time because you are not fussing paint on your canvas. What you are doing has to be done anyway, and it will take its time whether you do it in the beginning or through the work. I am safe in saying it will take less time and be better done if done at first.

. . . This form of set palette I have proposed is only one of many forms. I do not want to limit you to it. I offer it rather as a starting point for those of you who wish to use it as such. Nor do I want to disturb those who are satisfied with their present mode. I want you to act on your own judgment.

★ ★ ★

The following miscellaneous notes relate to figure drawing

A study from the nude should be a study to comprehend the human body. When away from the model draw from memory. Draw also opposite or very different view from what you had in the class.

Better to give the gesture than the outline of the arm.

Drawing is not following a line on the model, it is drawing your sense of the thing.

A drawing should be a verdict on the model. Don't confuse a drawing with a map.

Reality is obtained not by imitation, but by producing a sense of nature.

Making a drawing flow, stopping sometimes, and going on.

Search for the simple constructive forces, like the lines of a suspension bridge.

Continued on page 10



Courtesy Grand Central Art Galleries

Alfred A. Cohn Photos

This remarkable portrait of the old Spanish model and her daughter displays Henri's power at its zenith. The heads are reproduced here at large scale (about one-half size of the originals) to call attention to the interesting contrast of technic in the representation of youth and old age. Note the simplicity of the painting, particularly the handling of light and shade. A reference to the pencil portrait on page 8 emphasizes Henri's searching analysis of character with the simplest possible means.

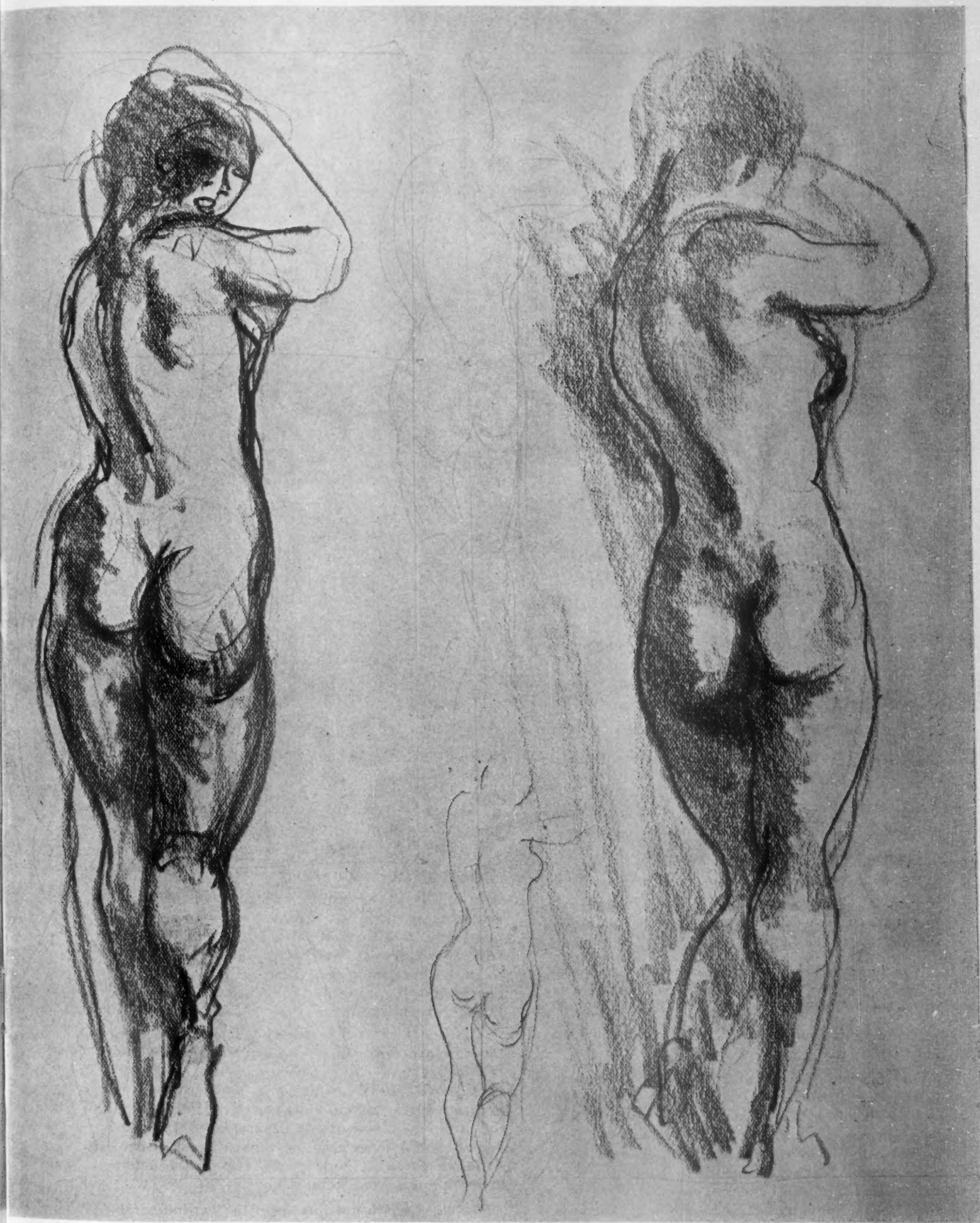
THE OLD MODEL
AND HER DAUGHTER
by HENRI

April 1939

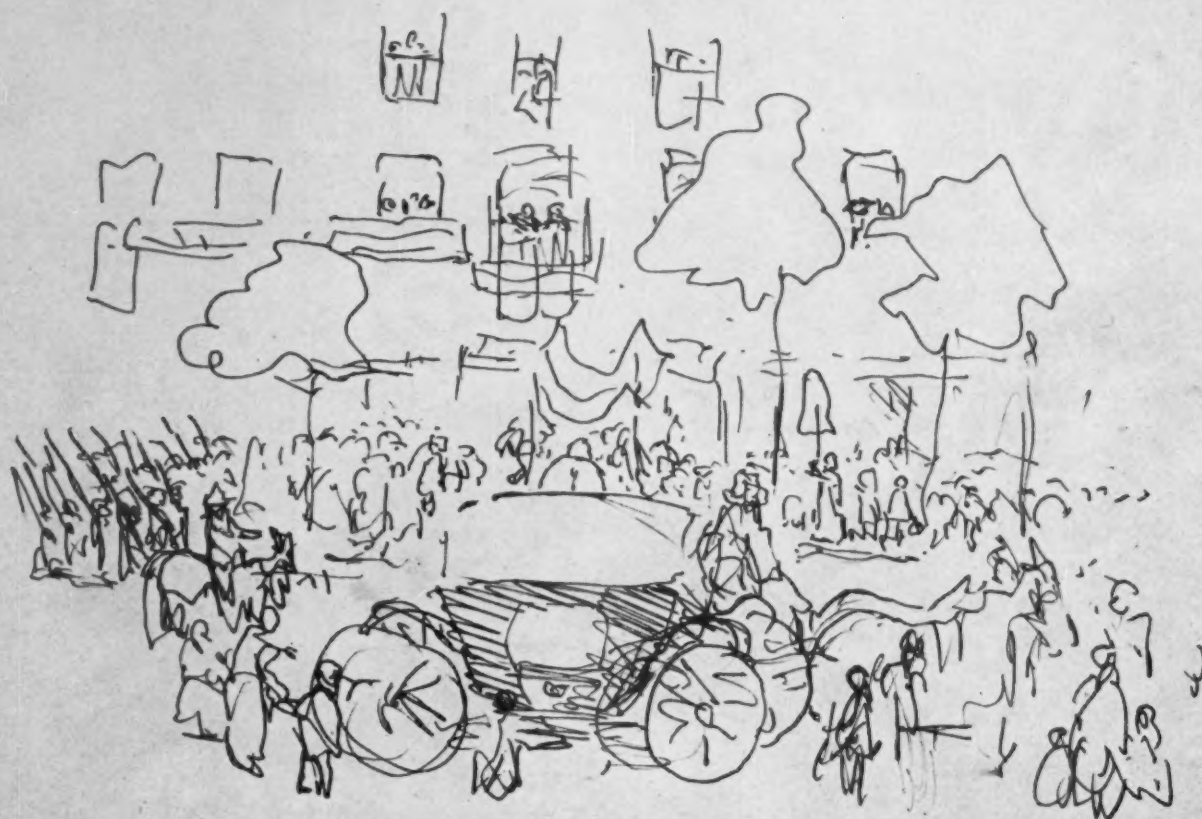




PENCIL DRAWINGS BY ROBERT HENRI



SHOWN AT EXACT SIZE OF ORIGINALS



*The Priests visit the sick
Calle Carraña, Madrid 1924*

PEN SKETCH BY ROBERT HENRI OF A STREET SCENE IN MADRID

In this rapidly scribbled sketch we can see the suggestion of a picture already composed in the artist's mind. It might be thought of as a shorthand transcription of the scene

You will never draw the sense of a thing unless you are feeling it at the time you work.

Count on big line to express your ideas.

Keep thinking of the rhythm of line and of forms.

Take the pose of the model, yourself, then you can feel the pull of the muscles. Make the legs as though they ran right through the body.

The human body is terrific. Beauty is a terrific thing, as great as structure. Very few life-studies are strong enough to live.

If you work from memory, you are most likely to put in your real feeling.

Give the sensation of motion by distinctly showing in your work which parts of the body are movable and which not. Study to know which are which. Remember that the head is a solid structure. It refuses to be twisted and cannot be bent up. The neck is a more loosely jointed thing. Then come the fixed structural bones of the chest. The waist again is movable and pliable, but is followed by the structural and bony place at the hips, then to the knee. The whole body consists of flexible parts, inflexible parts. It is at the flexible places named that the bend

or twist actually occurs, but one is made to feel the continuity of movement throughout.

When in trouble drawing a nude, look for the straight line. It may straighten you out.

In drawing, there are lines which travel fast, which carry the eye over space with a surprising rapidity and land you at a nodal point, where you are forced to rest, and then take new departure at the same or a quite different speed. There are lines that are heavy, dragging, lines that have pain, and lines that laugh.

The line around the edge of a figure on a white piece of paper represents the figure's mergence into the background—its place in air—and represents depths and textures. Some parts of the edge of the body are nearer to you, some parts are further away; the outline will show these distances. At places, the bone of the body is near the surface and it is hard. At other places the body is soft. The outline defines these; hardness and softness.

The lines which are important in "outline" drawing are not necessarily those which edge against the background—often the great line moves inward from this and travels across or down the forward body.

What is your IQ in DESIGN?

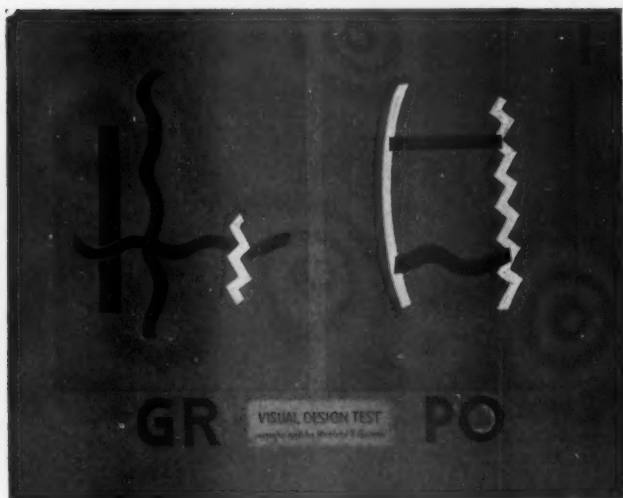
Copyrighted 1939
by Maitland Graves



A VISUAL DESIGN TEST DEvised BY MAITLAND GRAVES

Your sense of design—that somewhat mysterious faculty which may have been born with you or, more likely, developed by persistent art study—can it be appraised, evaluated, tabulated by means of such a test as is presented on the following pages? Mr. Graves, its inventor, believes it can. His conviction rests upon the experience of hundreds of people who have taken this test: professional artists, art students and laymen.

Recently he gave the test to two hundred and fifty art students in his classes at Pratt Institute. Every one of the correct designs was preferred by the majority. Preference for the correct design averaged 82½%. For eight designs it was over 90%. A group of well-known illustrators, designers, interior decorators and architects averaged a score of 94%. Laymen who have taken the test have a lower score, as is expected, but the author reports that those who show unmistakable good taste in dress and in the home, register their æsthetic superiority in reasonably high percentages.



Try it on Your Students and Friends

The author asks the cooperation of teachers and others in a position to give this test to groups. He asks you to write him the results of such tests, giving the number in the groups tested and percentage for each design of the test.

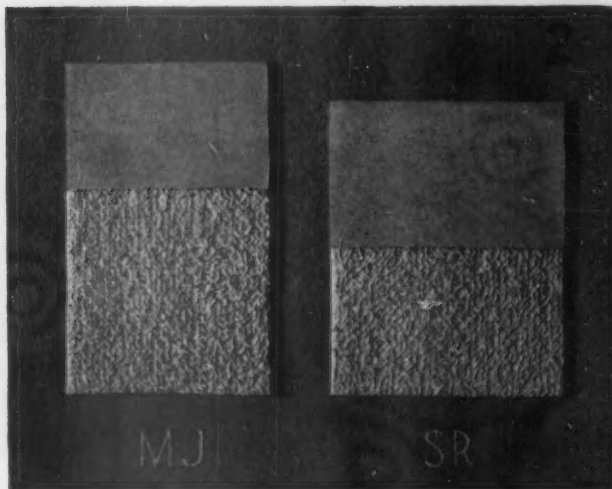
Please tell the author also how students respond to the test. Does it arouse their interest in design; does it stimulate discussion of design principles?

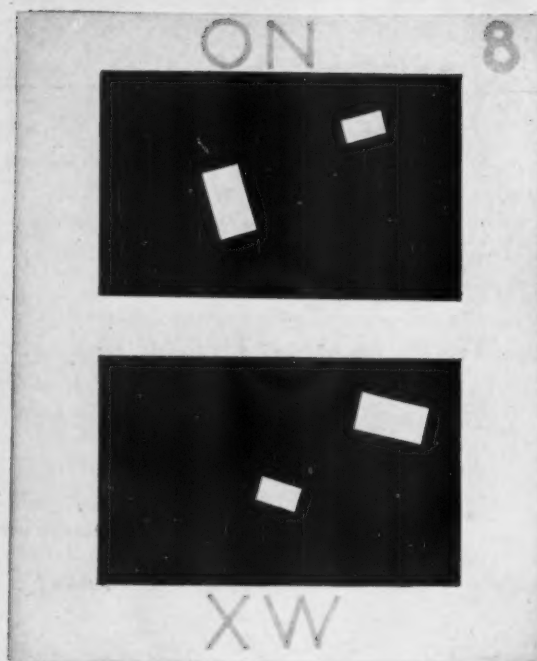
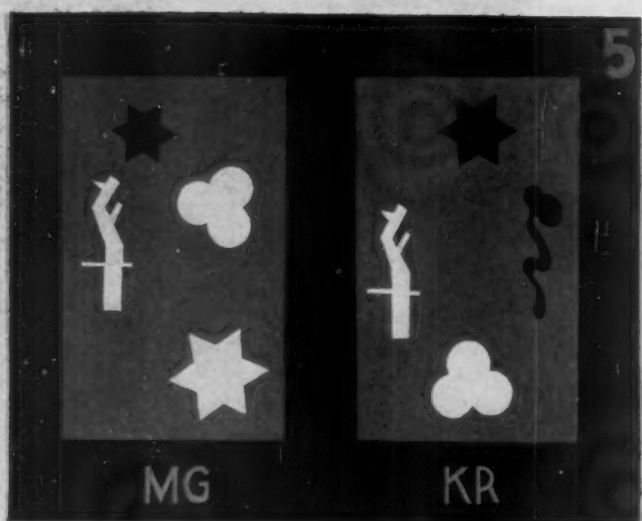
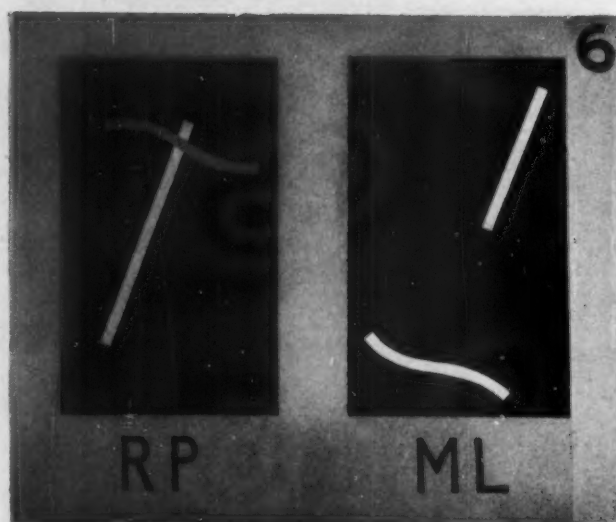
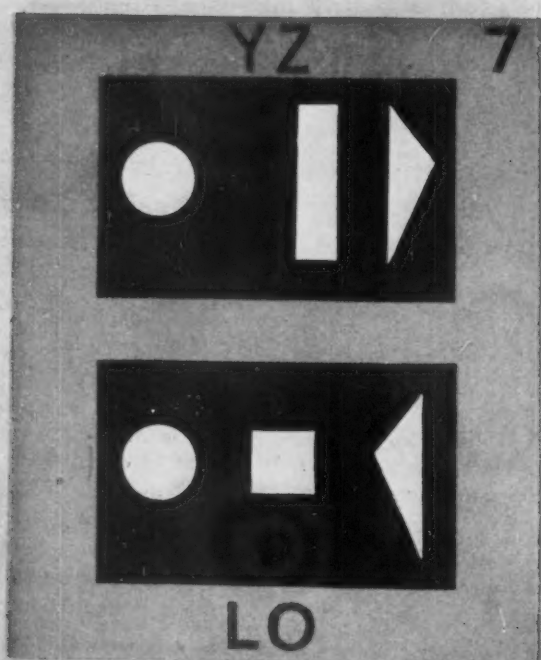
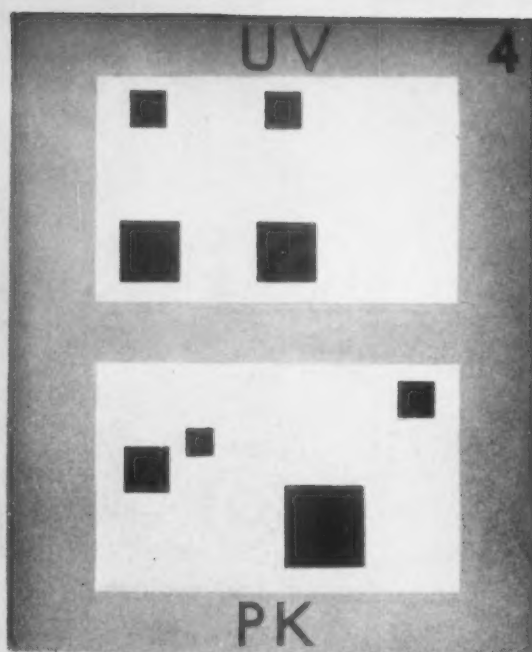
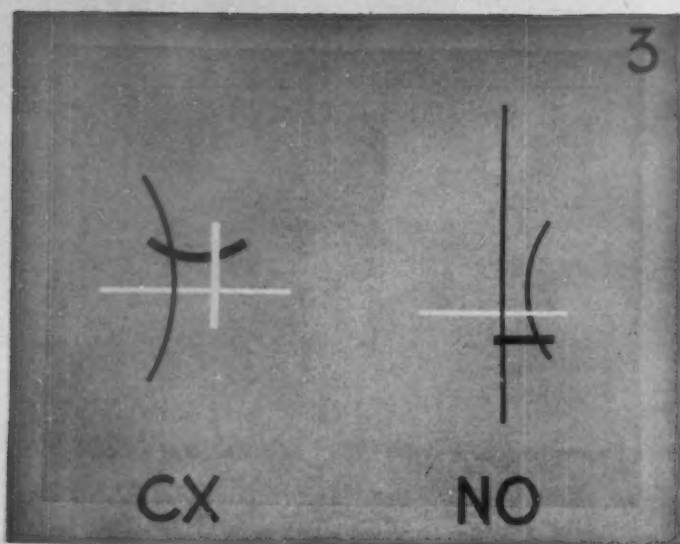
Directions for Taking

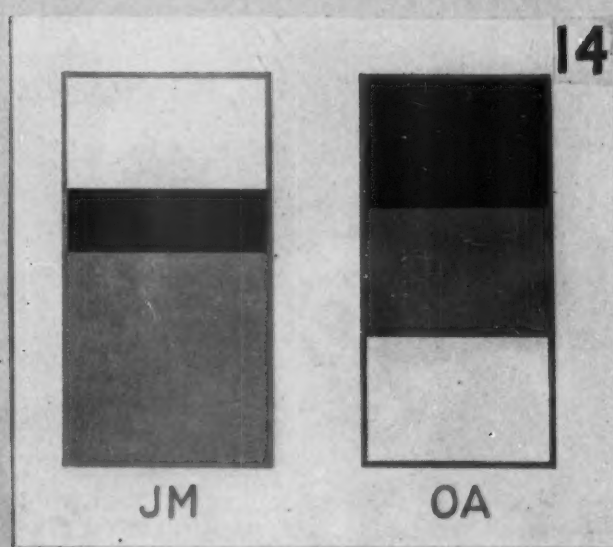
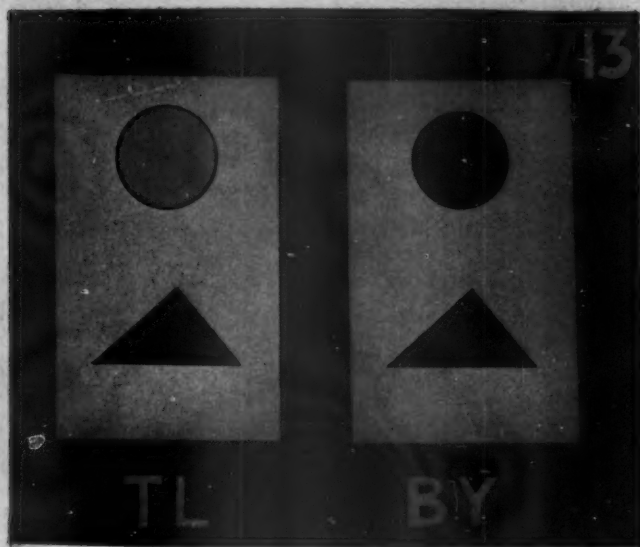
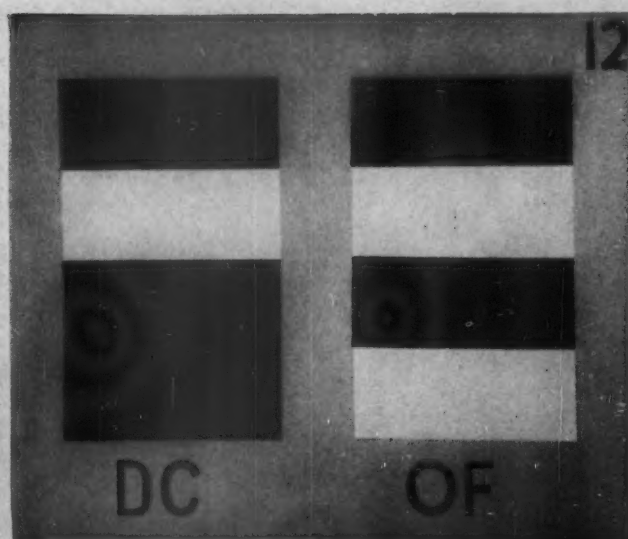
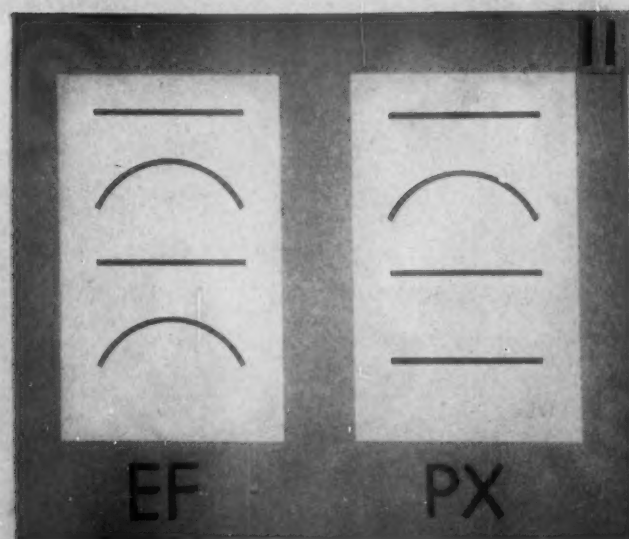
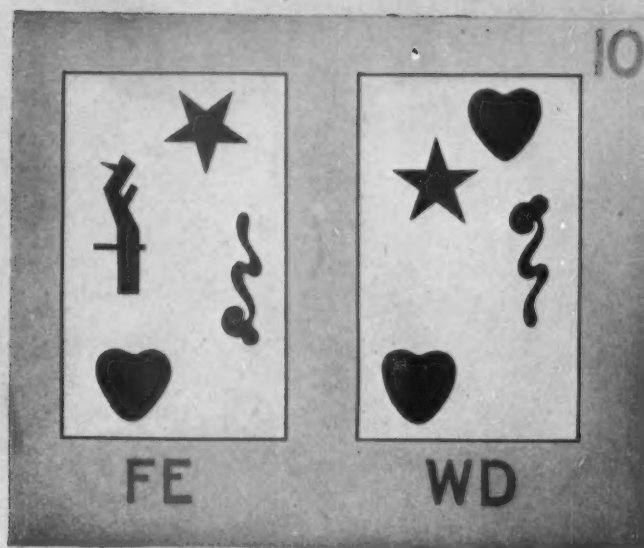
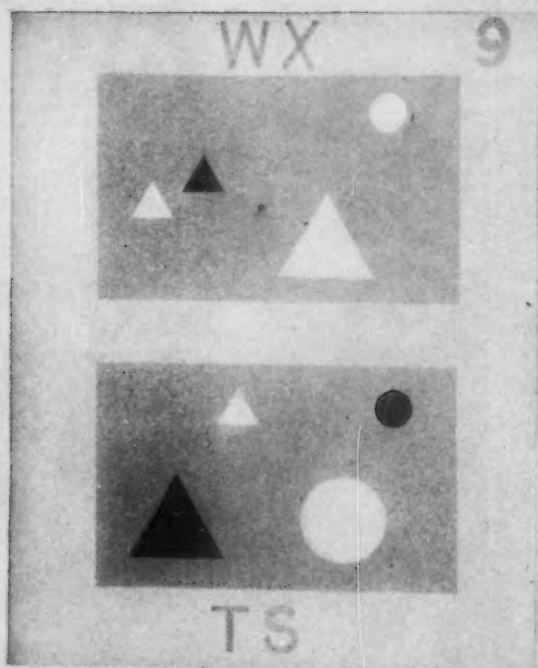
On each of the twenty charts are two designs. Each design is designated by the letters beneath it. The letters have no significance: they merely identify the units.

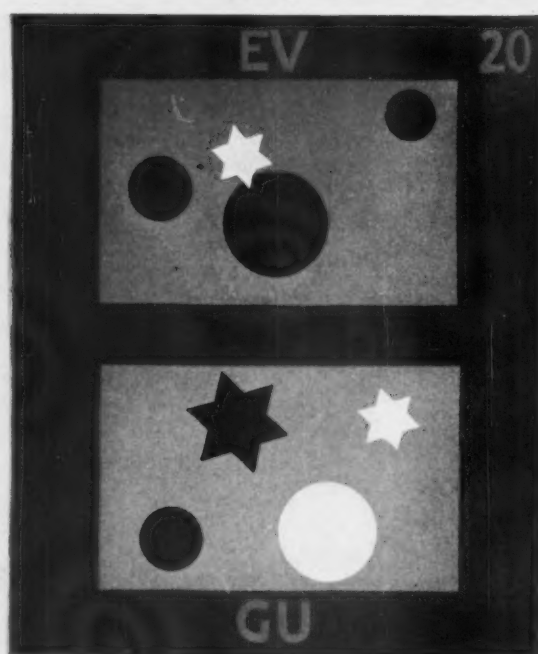
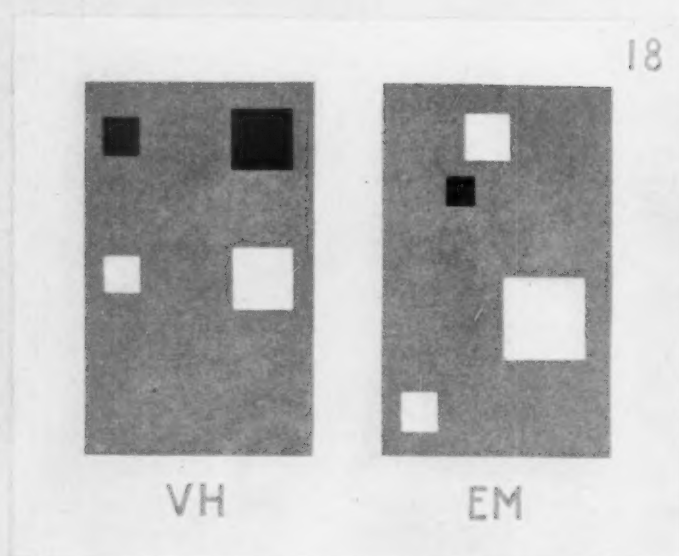
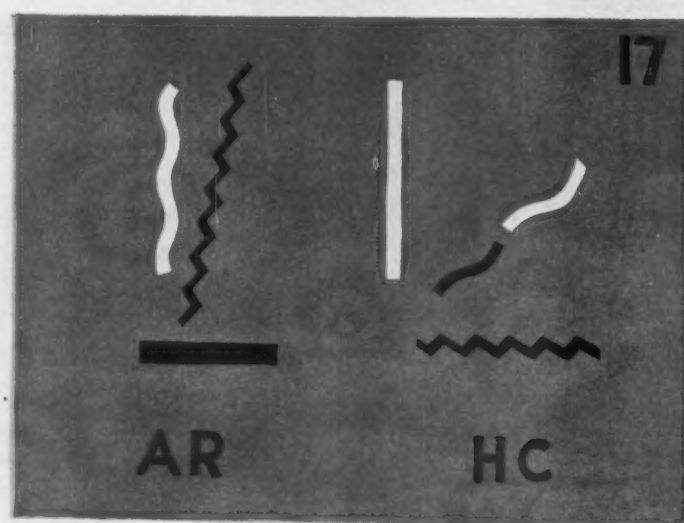
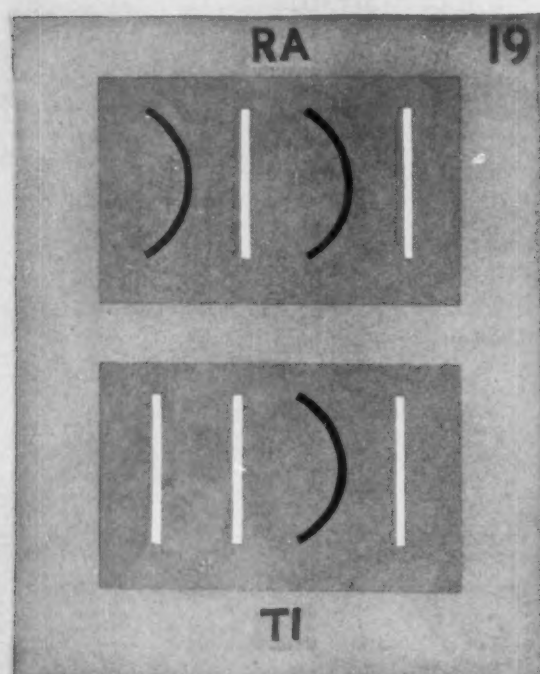
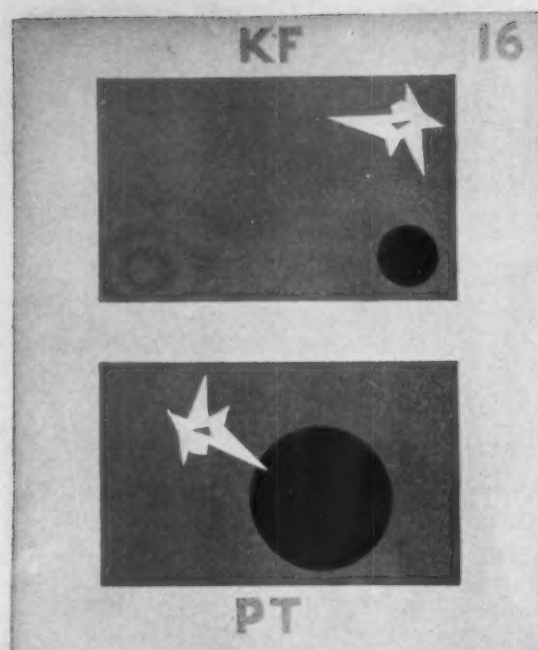
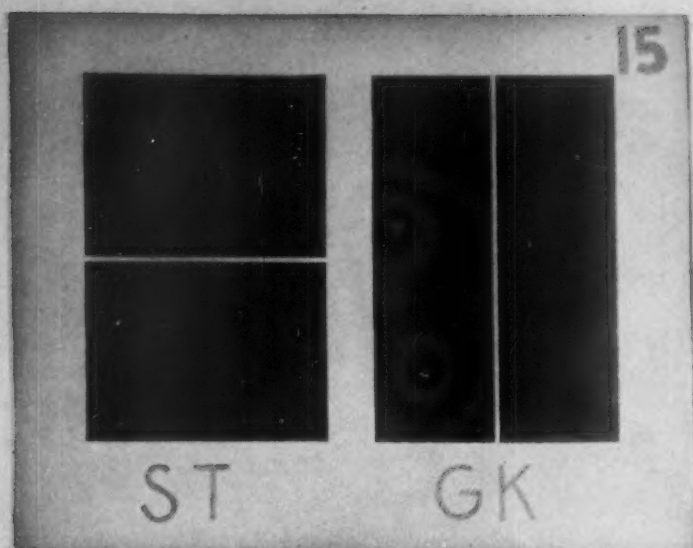
On each chart compare the designs and check the one that you consider to be the better of the two, that is, the one that appeals to you more. The designs are abstract so do not think of them in connection with any application.

When you have completed the test, turn to page 35 and compute your score by comparing your choices with the right ones. Your score will be the number of your correct answers multiplied by five.





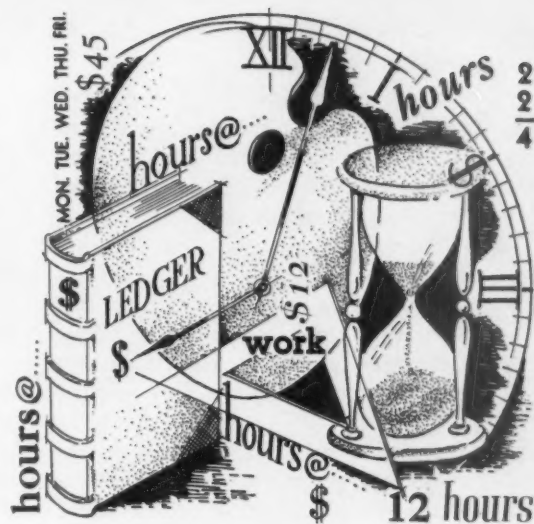




So Much a Week

THE about-to-be artist who is wondering whether it would be safe to start freelancing, and whether he has what it takes, would do well, in this winged age, to look at the aviator. Is not the artist, indeed, about to essay a flight into the high altitudes of Art?

The aviator, before he is allowed to fly solo, must spend considerable time and not a little hard and often unromantic work in the ground-school. This is well.



Chapter 7

more elegant and refined levels of Art as to talk about *costs*. Remember? I suggested that if the free-lance took too long on a given drawing, he would have to deliver it at cost or at a loss, on the assumption that his *time* alone (if not his skill or talent) is worth so much an hour.

When you are offered so much a week to take a position as a staff artist in a service or a department, somebody is gambling on your ability to turn out work with

So — you're going to be an Artist!

for we do not wish all our potential flyers killed off on their first time up. And too many tyro artists have been allowed to solo a bit too soon: they have neglected art's ground-school, which is the art service or art department.

Before we follow our beginner artist into one of these establishments, let us see what the set-up is. To know it in advance might save a few adjustment pains—even the acute one of getting “adjusted” out of a job. There is little essential difference between the art service and the art department. A slight difference in pace, or tempo, perhaps, but not much in the bookkeeping end, which is the mainspring of the whole works. Both produce art, and both aim to produce it at a profit.

The most important difference is that the art service *must* make money, whereas the art department, run as a service adjunct to some other business, may satisfy the accounting department if it breaks even, and may survive (though probably under a change of art directors) if it loses money. No business, naturally, likes to write off a loss in any department, so actually the requirements faced by the artist are about the same in service or department.

The art service has only one source of income and chance of survival—to produce and sell art work at a profit. The advertising agency, department store, the printing or engraving house, the

By **MATLACK PRICE**

publisher, and other businesses which maintain art departments do so as a convenience, or for prestige with clients or to save time or to centralize their control of all operations related to their organization. If, then, the art department meets its requirements in this sense it may be allowed merely to break even financially, or even, through dull periods, show a loss on its books.

What are in these "books"? Ah, they are very, very important to every artist in the service or department—even though the artist

Before deciding you're too good for your job it's always well to make sure you're as good as the job deserves.

may have a high and godlike scorn of bookkeeping. Those books are filled with daily and monthly entries of what bookkeepers call man-hours. Also, we might playfully amplify this to include "girl-hours"—that is, the number of hours per week per artist, which have been occupied with work billable to a customer.

In the chapter on free-lancing [Feb. 1939], I so far forsook the

sufficient competency and speed to show a profit on the books. Often you are offered a try-out. Your skill must have been revealed in your samples and your personality in your interview—but only a try-out under studio working conditions will show the very important — nay, essential, factor of speed.

It may seem a cruel world, but even art work of superlative quality can't be handled by an organization if your time consumed in producing it costs more than the amount for which the work can be billed. The artist who is sure of success and promotion in an art service or department is the one who is both versatile and quick. If you remember the bookkeeping angle, you'll see why. He need not, to be sure, be both. The artist who can turn out a great *variety* of work can take on such a continuous succession of assignments that he need never fear idle hours entered against his name in the time-book. The artist who is *quick* is also geared to service or department work, provided he can handle a fair amount of the variety of work in the shop. It is the slow artist of limited repertoire who cannot last long. If he's only slow, his time record will show too many drawings, produced at a salary-cost of so much an hour, on which there is either a loss or, at best, no profit. If he's too limited, if, for instance, he can't letter or can't make a layout, he may run

up too many idle hours—and idle hours on a salary are a total loss to whoever is paying the salary.

These two artists, by the way, will be just as good—or poor—salary risks to themselves, later, when they are on their own. Their bookkeeping may not be as accurate as it is in the art service or department—but the results will be the same, spelled out in the age-old see-saw of profit and loss. You can never escape it.

But now let us have a look at the working conditions in one of these “art factories,” as the more hoity-toity amateurs laughingly call them. Aunt Emma won’t have her gifted niece, or that *marvelously* talented nephew exposed to commercial exploitation. (“Why, I’ve heard that they actually make the artists keep track of their time.”) We couldn’t, in all fairness, expect Aunt Emma to know that you need to be a lot smarter to get (and keep) a job on an art staff, than you need to be to play around as a free-lance, living at home and never having it put to a test whether your art is worth ten cents an hour—or that much.

In the first place, it’s very bad psychology to go into any job in a condescending spirit. Any professional artist will tell you that a year or two in a staff art position is the best possible post-graduate training—with the additional advantage of getting paid for it, even though the pay may not be in the upper brackets. Moreover, the mere fact that you’re hired at all means professional recognition and that even though you might not last more than six months, you need never again have to admit to “no experience.”

Most art departments lack privacy, but on the other hand there is good fellowship and more or less fun. You are given a timesheet and required to keep a strict record of hours and fractions of hours spent on any assigned job. Some beginners are naïve enough, or just plain idiotic enough, to take this as an insult, as an implication that they don’t mean to deliver full time. But how, if time weren’t kept on drawings which are to be sold, presumably at a profit, could an employer know whether he were headed for bank-

ruptcy, or in a position to give an efficient artist a raise in salary?

How about salary, by the way? That’s the first thing Aunt Emma will ask you, after she has been convinced that it’s a “nice place.” A beginner should feel very pleased if he’s started at twenty dollars a week, unless his samples assay higher than that. He can run that up to a hundred, or more, if he’s good. Beyond that, I’m not worrying about him. He can take care of himself—very nicely—from there on. If a beginner looks like a bit of a risk, or if the organization is operating on little capital or a very narrow margin of profit, he might be offered less, with (of course) the cheery promise of an early raise if he makes good, or if “business picks up.” Before the so-called “depression,” art salaries were high and easy to get. There was lots of work and plenty of money being spent in advertising, catalogues and all manner of production involving art work. Since 1929 (remember?) things haven’t been so good—nor are they so bad as many people seem to want to believe. But many art services, really hard hit, made fair enough gambling propositions to artists, rather than fire the whole staff and go out of business. The artist was offered desk-room and piece-work prices on any work which the diligence and sales-efforts of the art service could bring in. Under the circumstances this was often fair enough; sometimes, human nature being what it is, the proposition was merely a device for keeping a staff of artists on hand without paying any salaries.

There are exploiters and persuasive promisers in every field, but it seems to me that any boy or girl who is old enough to be working away from home at all ought to be bright enough to know a phony employer from an honest one. If not, one unfortunate experience as a means of learning how to read people can be set down to profit rather than loss. The stupid thing is to go on working for an exploiting employer and complaining about it or developing a martyr complex. If you feel that you are being taken for a sleigh ride, get out and get another job—or stay on and get what you can out of

the one you’re in. Experience, anyhow—and that is worth more in your first two or three years of post-graduate training than what it seems to cost.

Certainly a staff art job, whether it’s ideal or considerably less than that, is your best start-off before venturing out as a free-lance. You find out what it’s all about, learn profitable, professional working habits, graduate from amateurism, you respect deadlines and change the care-free dream-life of the classroom for realistic working conditions which will make it possible for you to organize your own work as a free-lance as the staff work is expertly organized for you.

In the art service or the art department you meet other artists from whom you may learn a great deal. They will have had different training, and most of them will be professionals, not beginners. You will be impressed by their efficiency and their *grasp* of the varied assignments you will see them tackle. In some art staffs you will discover what becomes of the art students who had an urge to do some kind of work in art, but who simply had no imagination. You wondered how they would ever make a living at art—but now you see, and many of them make a very good living. They have become *technicians*—experts in some specialty like airbrush work, color re-touching, lettering or precision drafting—amazing skill, functioning along one line where there is a continuous and well-paid volume of work—their spiritual urge diverted from frustration in fields of art impossible for their attainment, happily satisfied and fulfilled in sheer pride of craftsmanship. Some of these technical specialists are sufficiently known to free-lance, or set up a small specialized art service of their own, but most of them are better off on a staff which handles a large volume of the kind of work in which they have perfected their performance beyond any point conceivable in the eyes of the imaginative, creative type of artist.

Apart from this type of staff artist, there is yet another, more on the negative side, who is happier

Continued on page 34



SHIPYARD, STATEN ISLAND + PEN DRAWING BY WALTER JACK DUNCAN

It was with a distinct thrill that we came upon this exquisite pen drawing by Duncan at a recent exhibition in the *Salmagundi Club* in New York. But that moment of pleasure was chilled by the regret that the pen, as a medium for illustration, has been practically laid aside. And since skill declines with disuse there are few artists today who can make a really creditable pen drawing. This, it seems to us, is a great pity for, being a strictly autographic medium, the artist reveals himself in every stroke of a pen drawing that appears on the printed page, without the intervention of halftone screen or the interpretation of an engraver.

Walter Jack Duncan is one of America's "Old Masters" of pen illustration. Before the day of the halftone his work was in much demand by editors and publishers. When, about 1900, the halftone came into general use Duncan stuck to his pen and it is still his favorite medium.

Beautiful in technic as Duncan's work is, it is not the way he handles his pen that makes his drawings especially noteworthy. There is in them a sense of reality, of authenticity that is often lacking in even the cleverest of many artists' drawings. They have what is often called "sense of place." Duncan is a good composer too—he is writing a book on Composition, by the way—and he gives as much thought to the design of his pictures as a painter does to his canvases.

The drawing reproduced was done with a fine pointed pen, yet it combines delicacy with strong dark masses. Note that the blacks are well supported by surrounding dark gray areas. Duncan prefers pens that are stiff rather than flexible, though the character of the work to be done dictates the choice of tool.

The original drawing is slightly larger than this reproduction.



GIRL AND DOG + STONE SCULPTURE BY WILLIAM ZORACH

Photo by Juley

WILLIAM + ZORACH +

NOTES ON HIS ART,
PHILOSOPHY AND
WORKING HABITS

By WARREN WHEELOCK

"Never under any circumstances do anything that you think will sell or please the public—but once you have done something to your satisfaction, to the best of your ability—sell it."

ZORACH frequently addresses the above warning to his students: an admonition which gives the key to his professional integrity and uncompromising resistance to commercial influences in a world fundamentally antagonistic to anyone with a talent for the arts. He declares that, "If the student has that which it takes to become an artist he should become an idealist and keep in mind always what he has set himself to do, using his talents to the best of his ability and never allowing any experience to sidetrack him from his purpose." He exhorts his students to treasure their talent, to allow nothing to degrade it, and to do nothing to nullify or stultify the senses. He adds that the real student must *live* art, *think* art, *sleep* art, *talk* art and *write* art.

The creative instinct of the artist is apt to proliferate and find expression in multiple ways. In the Italian Renaissance, for instance, many artists were not only sculptors or painters but both; and often were architects or engineers also. Sometimes, like Michelangelo, they were poets as well.

Even in the Nineteenth Century, in our own land, there was Samuel F. B. Morse, who was not only an accomplished portrait painter but the inventor of a number of things, chief of which was the electromagnetic telegraph instrument which, at the time, revolutionized communication.

It is encouraging to know that even in our day of specialization when men are herded into their separate functional categories, as things put in pigeon-holes, the creative instinct of the artist expresses itself in divers ways, as of old; and we occasionally see an artist like William Zorach who is master of several media.

Zorach is best known at the present time as a sculptor, having exhibited his sculptural works extensively since 1922. He is one of the leading exponents of true sculpture in our country; that is, he is a carver, working direct in wood, stone and marble.

And yet we have seen water colors by his hand in numerous exhibitions since 1922; and, most recently noted that one of his water colors was included (with a stone carving) in the exhibition "Three Centuries of American Art" organized by our Museum of Modern Art and shown at the Musée du Jeu de Paume in Paris (May-July 1938).

Seeing his water colors from time to time reminds us, who have known his work for many years, that he had a successful career as an oil painter before becoming absorbed by his present career as a sculptor.

Zorach is also a teacher of sculpture and has had a great influence on young men and women who have studied in his classes at the Art Students League in

New York City. He occasionally lectures at Columbia University and elsewhere. Now and then, he has written of his art and experiences and his thoughts on art and artists' problems in general.

Zorach, born in Russia, came here with his parents who settled in Ohio when he was a small child. He attended public school in Cleveland, and presently showed so much promise in drawing that his art supervisor arranged to have him apprenticed to the Morgan Lithograph Company of Cleveland—since the lad, though only fourteen years old, had to begin earning his living.

There he worked for a number of years, meanwhile studying drawing and painting in evening classes at the Cleveland School of Art. Both in art school and at his trade Zorach came in contact with several prominent artists who encouraged him to become a painter. He is grateful to them for their helpful influence in his formative years, but considers the years spent at commercial lithographic drawing a stultifying experience, artistically. Nevertheless, this lithographic work enabled him to become a painter, for it financed several winters' study at the National Academy of Design in New York City. He alternated winter study with summer work at his trade in Cleveland.

At the age of 23—having saved up enough money at his trade—he cut loose from it completely and went to Paris in 1910. At that time Paris seethed with excitement over cubism and other experiments in art and was alive with much-talked-of "New Art" and the "New Age."

There he met Marguerite Thompson, an American girl studying painting, soon to become Mrs. Zorach.

He exhibited his work in the Salon d'Automne of 1911. In 1912 he returned to New York, married Miss Thompson, and settled in Greenwich Village where he has lived ever since, except for Summers spent in country places—mostly in Maine and New Hampshire. Mrs. Zorach, a well-known painter and maker of modern tapestries, is represented in many museums and private collections.

He discovered, on his return from Paris, that the "New Art" and "New Age" hadn't arrived. Getting established as a painter proved to be a tough proposition as there was very little encouragement for the artist except in commercial fields.

Then followed several years of striving to gain recognition as a painter—and finally succeeding. He exhibited paintings in many museums and private galleries. He was represented in the Armory Show of 1913 (New York) and San Francisco World's Fair of 1915. At this time his work was cubistic.

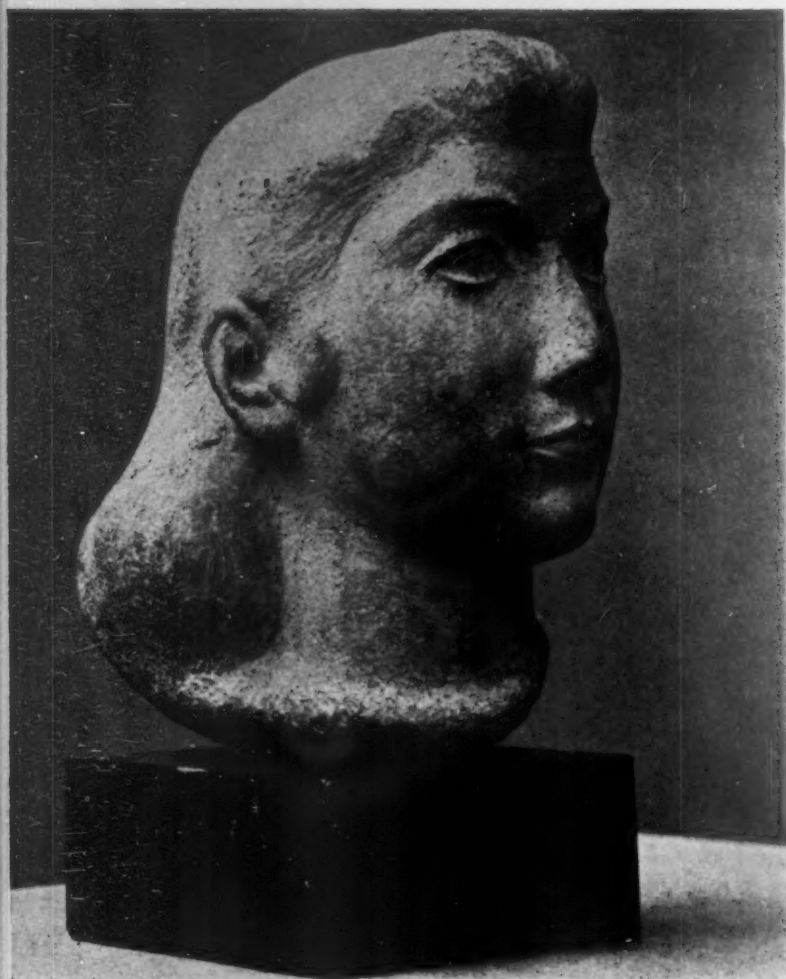


Photo by Juley

In 1918, while in Stonington, Maine with his wife and baby, Zorach carved a boat for the child. He also whittled several figures out of wood with a pocket-knife that Summer. This experience opened up a new world that was to change his whole artistic direction and soon sculpture became his career. The more he enlarged his experience of carving as time went on, the more this medium of expression seemed suited to his talent. He felt freed from restraints his academic training had imposed on his painting. But he did not abandon painting for sculpture until 1922 when he became certain that was the direction he was to go.

Of direct carving he says: "The contemplative development of the thing appealed to me. I found I had infinite patience in working and seeking for the form. I am glad I approached sculpture in this way and not through the usual approach of modeling, which is quite another thing, a sort of working backwards. To come to the true realization of what sculpture is, one should begin by a consciousness of solidity and volume, by carving into an inert mass to find the hidden form that is in the rock. The actual resistance of a tough material is a wonderful guide. You cannot make changes easily and what you do you do with great consideration and thought. Your senses are continually alive, you are constantly on guard; you cannot take ill-thought-out chances, for there is no put-

Head of the Artist's Daughter

Direct carving in natural Maine Boulder

By William Zorach

ting back tomorrow what was cut away today. If something does go wrong there is the struggle to right the rhythm which has its own value.

"Direct carving is more creative because in that method you are never copying externals but are constantly dealing with form in itself, for itself.

"In carving one has to be very honest with oneself; in clay there are many temptations that do not exist in stone, many easier ways—and the easy way is not the art way. Real art, like real life, comes by way of struggle and suffering. It is the struggle and torture that mould even the hardest granite into life. When a man is struggling he seems to put some of his very soul into his work and the soul of man is a very precious treasure."

Concerning his psychology and working habits which seem to parallel those of so many creative artists, Zorach says that he works best alone; and most profitably in the early morning—on Sundays and rainy days. He spends all the time he can grasp from a troubled world, day or night, at his work. He deprecates an apparent inability to enjoy so-called *rest* or *play periods* wherein one loafes and does nothing at all; which of course does not mean that he works all the time, but that he seldom relaxes; has no set periods of relaxation, though he does walk occasionally at night, which stimulates creative thinking—an occupation he indulges to the full on these occasions. His favorite exercise is the creative dance in which he harmonizes the co-relation of movement of his body to the rhythm of music; thus he gains relaxation as well as physical exercise, at the same time expressing himself as an artist in another medium. During his Summers on the Maine Coast, Zorach swims almost every day.

As is true of most of us, his working day is conditioned by circumstances. Sometimes he works only for an hour at a time, sometimes all through the day and into the night in one stretch, as the spirit directs. In making a portrait he works only from one to four hours at a time. He does his best work in quiet, peaceful surroundings such as country places afford, where he is not conscious of the flight of time nor harassed by a hectic world.

He usually has several projects going at once, but concentrates on one until it is finished, though he may leave it for weeks and months at a time, considering, criticizing the chief project from time to time in the interim. He finds that the first project does not suffer by a break in the work on it. His way is to have a great many ideas planned ahead in the form of small sketches. These graphic sketches he keeps in an architectural blue-print cabinet in as good order as possible.

Whatever ideas seem vital, after a lapse of time, he works up into a large form. An idea may be subject to many changes and requires numerous sketches until the final form of the idea is evolved. This is

the experience of the creative artist—always he learns that ideas, like children, require time to be born.

Ideas that inspire him suddenly, he confesses, usually never develop; these seem to be great ideas but they don't materialize. The ideas he does carry through are of slow growth, developing from one form to another.

Zorach prefers biographies, adventures, and such books as Knut Hamsun's "Growth of the Soil" and Freuchen's "Eskimo," explorations in Africa and in the Arctic regions. As to books on art he says he finds most of them have nothing to do with art. Yet he buys many art books for the reproductions they contain.

In Zorach's work here shown we see demonstrated those qualities and objectives of true sculpture which he puts into all his work. By *true* sculpture is meant direct carving in durable material—in these cases, stone.

The "Girl and Dog" (page 18) shows his feeling for full rhythmical forms which unite into a compact, strong and heavy unit of form. Nothing is superfluous here and nothing sticks out to be broken off.



Setting Hen
Stone carving by Zorach

One easily visualizes the rectangular block of stone from which it was carved.

In the head of his daughter again is seen the same simplification and fullness of form; no over-development of details is allowed to upset the integrity of



Mother and Child
By William Zorach
Carved directly in Florida Rosa, Spanish Marble

the formal design. In the modern sculptor's philosophy, form is conceived to exist for its own sake by the way it is designed; much is left unexpressed, only the essentials are expressed. In the "Setting Hen" we see this strikingly illustrated—details of features are obliterated from the essential swelling form; no one misses the feathers—note the treatment of the upstanding head and tail and how necessary is this extra fullness on such a body.

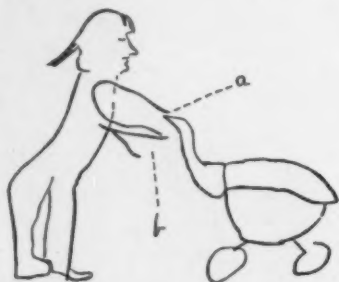
In "Mother and Child" Zorach again demonstrates closely knit compact design: all the parts are rhythmically organized and strongly built into a pyramidal unit; the head reinforced on the body by the way the hair is arranged.

Photos by Juley



1 "A Girl Pushing a Baby Carriage"

"Inadequate fusion—girl and carriage treated quasi-independently on different levels. Notation of single perspective—legs in profile, face in front view. Wheels lack functional connection with carriage body. Girl's face is incomplete—nose and hair missing."



2 "A Girl Pushing a Baby Carriage"

"The girl, as is frequently the case in children's drawings, is not clothed. Wheels attached by rims. Puérile 'open' drawing—arm terminates in a freely open end a which is not in contact with the carriage. Left arm b ends similarly."



3 "A Man on Horseback"

"Horse's back shows boldly through rider's body; rider's body shows through his arm. Face without eye and ear. These grossly incomplete faces are common among drawings of children."



4 "A Man on Horseback"

"This drawing was executed slowly, with great care, and the artist was an accomplished horseman. Aside from the obvious disproportions, one notes that the man lacks arms completely, that the horse has only two legs to stand on, and one of these has an anthropomorphic foot, and that neither man nor horse has adequate facial features. Most striking of all, however, is the absence of bit, of bridle and of reins. Certainly these, together with the horse's mouth and the rider's arms and hands, might logically be expected to be uppermost in a horseman's conception of a man on horseback. Such a lack of the very essentials of functional connection gives a very clear example of asyndesis in the adult."

Doctors Exhibit "FUNCTIONAL INADEQUACY" in Drawing

Physicians of Johns Hopkins Hospital serve as guinea pigs to demonstrate that in certain areas of mentality people never grow up.

Drawings and excerpts by permission of Dr. Norman Cameron and The Journal of Psychology

You may be a full-time staff physician in a great hospital, with years of theoretical and practical work in the clinical, medical and surgical branches, with their requisites of inductive-deductive logic behind you; plus, perhaps, post-graduate training in surgery, pediatrics, internal medicine, neurology or psychiatry; yet when someone puts a lead pencil in your hand and asks you to draw a girl pushing a baby carriage, you are as helpless as you were when, but a few years back, the baby carriage was your sole means of getting around in the world. What's more, you are about as well pleased with your outlandish efforts as you were when you made childish scribbles on the fly-leaf of your third grade reader.

That super-trained brain of yours—with corresponding hand skills in such pastimes as removing gall stones and correcting anatomical deformities—doesn't help you a bit when "you fall back upon a mode of symbolization abandoned in childhood." Unless you have been trained in drawing you find yourself exactly where you left off—when you quit drawing at the age of seven or eight. Your graphic language will certainly be as puérile as the accompanying drawings, made by physicians at Johns Hopkins Hospital under the direction of Norman Cameron in a study of "Functional Immaturity in the Symbolization of Scientifically Trained Adults" and reported in the *JOURNAL OF PSYCHOLOGY*, Vol. 6, July 1938.

In his exposé, Dr. Cameron is not trying to show up the doctors especially. No indeed; he merely took the handiest subjects for his experiments. Lawyers might have served as well, or clergymen, or college presidents. Not quite as well perhaps; for is not a surgeon's failure to express with his pencil even a rudimentary knowledge of human anatomy, rather startling? Witness the foot work in drawing No. 2, a rendering by "a highly trained pediatrician," in which "one heel is drawn less with regard to nature than to available space left by the other foot," a characteristically childish conception.

Dr. Cameron is not at all concerned with the *technic* of drawing, as his criticisms of the individual sketches indicate.

He says: "Our interest rests not primarily in the techniques but in the kind of logic demonstrated in the drawings of scientifically trained adults. For here we have mature adults producing graphic

symbolization to order, in what is for them, individually, a practically undeveloped field. In the adult's product we shall look, not for improvement in dexterity, but rather for evidence of his social maturation as evidenced in the degree to which his anticipation of the needs of others appears in this now unfamiliar mode of representation. Such evidence should appear in the form of explicit dynamic links that represent relationships in a manner suggesting a socially mature integration of thought. *Do the drawings of adults untrained in drawing show the asyndetic* want of logic and of natural synthesis usually considered as typical of the child?* And what, especially, is the situation in persons generally conceded to be unusually familiar with mature, well-integrated thinking—the scientifically trained adult?"

Well, the situation is rather clearly brought to light in the drawings produced. They show "most of the principal characteristics of functional immaturity, e.g., inadequate fusion, incongruities, arbitrary representations of functional relations such as are typical of children, grossly inadequate grasp of the needs of others for explicit links in functional units (asyndesis), and an uncritical attitude of self-satisfaction with the results."

The thing that impresses us most in Dr. Cameron's experiment is the unexpected self-satisfaction of the doctors with their miserably inadequate drawings. Dr. Cameron says: "The highly developed self-criticism of the trained scientist does not carry over into alien fields. In his scientific thinking he has been led through rigorous training to adopt a system of rules and conventions, which then constitutes his scientific critique. To this he must subject everything in his specialty, but not necessarily anything else. We have seen that in his drawing he is apt to think as a child and even to exhibit the attitudes of a child toward his work."

Of course the rather depressing conclusion we must draw from this experiment of Cameron's is that the best of us must be functioning on a rather low level of intelligence in many neglected areas of mentality—as may amply be evidenced by the present cockeyed state of world affairs.

*Asyndetic: lack of functional interconnection between parts.

"But I know what I like"

★ In which a well-known Print Dealer tells the Artist what sort of pictures tempt the prospective Buyer ★

ELIZABETH WHITMORE

HAVEN'T you artists often wished you knew your public better? Not the critics, who explain you and file you in appropriate pigeonholes, not the museum officials who exhibit your work, and, if you are lucky, buy for the permanent collection, nor even the great collectors, of whom there are, after all, not enough to go around. No, I mean the layman, who, if he is interested at all, wants your picture for its own sake, as a cherished possession.

He is singularly hard to meet. If he goes to a studio tea, he is overawed by your superior attainments, and the technical short-cuts you use in talking to each other; at an exhibition, he is sometimes bored, sometimes inquisitive and diverted, but as he goes out, you can often overhear him say "Well, I shouldn't want to live with that!" You cannot, alas, judge his desires by his purchases, since he hasn't unlimited means, and picture prices are not uniform. So often his first choice proved too costly, and he has either to take second or third best, or not buy. How are you to bridge the gap, find out what sort of person he is, and what he does want "to live with"?

The dealer *must* do just that. His very existence depends on winning his client's confidence, and building upon that humble and sincere, but at first defiant "I don't know anything about Art but I know what I like!" He must discover and analyze that liking, make it more precise and conscious, develop and broaden it if he can, but *never*, under pain of turning a sincere seeker for beauty into a devotee of half-digested theories, contradict or



Connecticut Pastoral

Wood Engraving by Thomas Nason

The original, in two colors, is 5 x 3 1/4 inches

argue it away. Approached thus gently, the client opens his heart, and reveals certain definite needs for you to meet. Perhaps a glimpse at experiences and conclusions, gathered through years as a dealer and lecturer in one small field of art — contemporary prints — will help bring you a little closer to a potential friend—shy, but capable of stores of appreciation and some material support. I promise that the conclusions are based on actual records of sales, or of desires to possess, so strong that only price hindered their realization.

Elizabeth Whitmore

In 1924 Elizabeth Whitmore opened her "Print Corner" at Hingham Center, Massachusetts. This is not a shop but a distributing center from which Mrs. Whitmore sends work to retailers and exhibitors at a distance, or on approval to private collectors. She prepares special exhibitions for museums, colleges and associations of various kinds. At the Print Corner, print lovers may see exhibitions and consult portfolios of the work of many noted printmakers. Her experience with all kinds of purchasers has taught Mrs. Whitmore just what kinds of pictures are likely to find buyers. That is something of vital interest to most artists whether they be printmakers or painters of easel pictures.

The layman-patron, then, as I know him, approaches his purchase as something momentous and exciting. He has nerved himself to part with a slice of his little luxury fund, and he mustn't make a mistake! One early client, a perfect stranger, came in fairly panting out "I've come for a spiritual adventure; I've had pictures given me, but I've never bought one for myself, and now I've saved up and I'm going to! It must look right over my desk, and be some-

thing I shall always love." After an exciting hour's search, she selected André Smith's *Caen*, and now when she lifts her eyes from work its long rectangle with the tranquil river slipping past the little sunlit, towered city is like a window out into a land of peace.

Buying for a gift (so many purchasers are unselfish!) is an equally tense experience. At my first exhibition my seven-year-old daughter came flying to me clutching a dollar-bill and pouring out in a single breath: "Oh Mummy I've found a little horse here such a kind little horse an' I love horses an' Daddy loves prints 'n' I've a dollar—ple-ease may I buy it for him?" She did, and the little Stefano della Bella proved a wise investment. Those two purchasers differ from the ordinary layman chiefly in being more articulate; yet even the most restrained show, in a tightening of the hands and a sparkle of the eyes, that they, too, find picture-buying an adventure.

They also reveal your patron's basic demand—something to hang on the wall, and something to love—healthy requirements, both—and both essentially what the

Greeks asked from Phidias, the Florentines from Giotto or Ghirlandai. But both rule out certain types that many of you experiment with, for your own delectation and that of a more specialized public. The solid wall, on whose permanent stability we unconsciously depend, simply refuses to associate itself in their minds with challenging studies in perspective from unusual points of view, or with emotional chairs and houses that droop and crumple under our eyes. I remember one young couple, bending over a portfolio, almost resolved on the purchase of a gay, beautifully-drawn Ganso lithograph of a tea-table with a checked cloth and all the tea things. As they lifted it up and held it off for a final inspection, they cried in dismay, "We could never hang that on the dining-room wall; the cups would slide right off!" So they would; Ganso had drawn it looking straight down on the table top.

How does the second demand, wanting something to love, affect the choice? Frankly, *subject* is likely to be a strong factor. But is that so discouraging? It actually provides a common meeting-ground; what he loves, he usually knows and expects you to know even better; if you do, he'll recognize and appreciate. A certain bluff friend, who had bred and schooled horses, but looked little at pictures, greeted Elizabeth Norton's *Mare and Foal* with "Boy, that's darned good: See, I can put my hand over the colt and tell how old he is by just looking at the mare's figger. That girl *knows* horses!" But our patron isn't asking for any dry, correct diagram: the subject stirs him, and he expects you to share his thrill and make it articulate, and even keener. John Taylor Arms' *Thirty Knots or Better* has been a favorite purchase for schoolboys (and their fathers) not just because it is a destroyer, but also because the artist, when he served as a navigation officer on the U. S. S. Destroyer Montgomery, exulted in its grim, swift tearing through the waves day after day. His expressed emotion kindled the boys, and some even discovered the means of expression: the stern, iron coloring, the swift, forward rush of the



"The Wood-Lot" by Albert W. Barker is a very popular etching expressing the joy in struggle with natural forces



John Taylor Arms, once a navigation officer on a destroyer, put something into this aquatint (9½ x 4½) that has made it a great favorite with boys—and their fathers

lines, the quickening rhythm of white foam-curls along the hull. Yes, if you accept the common ground offered by your patron, he will grasp not only what you know, but what you feel, and often surprise you with his sensitive reaction.

Further, you are likely to find him studying his new treasure with increasing excitement over texture and lines, arguing over a preference for clean, dainty etching-line, or the misty or velvet surface of lithograph, peering through the glass to detect just what is there and how it's done—developing a taste not only for drawing and composition, but for the medium itself. You should have seen, for example, the two big Exeter boys so fascinated by one of Mr. Arms' early gems (*Place Pluméreau*) that they scraped together the remains of two depleted allowances, and poured the little heap of silver



Toilers of the sea, as dramatized by Gordon Grant in "Hauling the Net," have a wide appeal. Only one who has known the sea intimately, as has this artist, can render such subjects with conviction



Hugh Fisher's "Hall Stairs, Winchester" (7 x 8) seems to have a message of peaceful meditation for many print lovers

into my hand "So that we can keep it in our study and look at it close up whenever we like."

Incidentally, your patron has often an oddly *just* sense of scale; he likes densely wrought prints small, so that they can be held in the hand like a jewel. Even where price is not a factor, a perfect *little* print like Nason's "*Connecticut Pastoral*" rouses him to a kind of protective affection. Indeed, he distrusts a large print at a low price; a lovely "little one" he feels may be accepted fairly for, say, \$5.00, since the artist does not have to cover so much copper. But he pulls back distrustfully from a standard size print at so low a price. He wants to know *why*—as with any other bargain!

To return, however, to the question of *subject*: What will catch his eye? The range is pretty wide—animals, ships, trees, stretches of cloud-shadowed hillside,



Lovers of horseflesh—and action—frequently select Rodney Thomson's "Empty Saddle." The etching (7 x 6) is of great technical excellence



Thomas Handforth's fauns have been accepted joyfully by print buyers, even during depression years



Man of Sorrow $5\frac{1}{2} \times 7\frac{1}{2}$ André Smith



Mare and Foal 8 x 6 Elizabeth Norton
This artist, who knows horseflesh, puts something into her etchings that brings sales

glimpses of faraway lands — in short, anything that appeals either to happy memories or to day-dreams. For example, a snug little house bowered in trees always find lovers: Arms' silvery *Maine House*, and Nason's *House in Digby* sold out early; Barker's *Deep Hollow* has gone unusually well. Or a gallant tussle with wind and storm (Grant's *Hauling the Net* and Barker's *Wood-Lot*) set the blood dancing, even if one only dreams of sea or winter woods. The customer's preference is colored by varying moods; sometimes he wants the stimulus of rushing motion (the destroyer, or Rodney Thomson's *Empty Saddle*) or graceful play (Thomas Handforth's exquisite tripping fawns and horses at play); oftener still, he wants soothing and rest. A ten-year-old who had dragged wearily after his mother on a shopping tour once flung himself on the li-

brary couch and looked across at Hugh Fisher's sunny, sheltered, *Hall Stairs, Winchester*. After a moment, he sighed out "Oh, mother, that rests me so after the turmoil of the city!" And many older print lovers have sought similar relief in that or some quiet landscape. Others are held and awed by the grave, austere mood of Nason's shadowed lanes and lonely farms; some respond to poignant sadness like that of André Smith's *Man of Sorrow* (which has been loved and bought especially by students in school or college exhibitions).

But certain things you cannot get the average buyer to desire. He will have naught of sordidness, of gaunt, twisted flotsam and jetsam of man or beast or house, of satire that involves distorted, bitter ugliness, even, for the most part, of buffoonery. Within the pages of a book or on a gallery

wall, he may, if they are sincere and strongly rendered, stare at such things with fascinated horror or with a wry, thoughtful smile, but they no more meet his test of "something to live with and love" than does experimental perspective. As for abstractions, so far as they merely heighten the emotion of his beloved *subject* (the simplifications in *Man of Sorrow*, or the exaggerated slimness of a Handforth fawn) he accepts them. Sometimes he admires, though he very rarely buys, pure design in sweeping curves or a steadily repeated rhythm crowding forward to a climax; anything with broken, angular rhythms or a dissected look makes him wince and turn away.

Our patron's wants would seem, after all, not too limited, and such as a Greek or a Florentine would have understood. If you care to meet them, you'll find him surprisingly receptive, and you may, in the end, lead him to take more than he now asks.

But just at the present he cannot give you the material support he did ten years ago. His resources have been cut till there is little left for satisfying the needs of the spirit, since he, like you, can not live by the spirit alone. Like you, he strains anxious eyes toward a future when he can again get "what he likes."

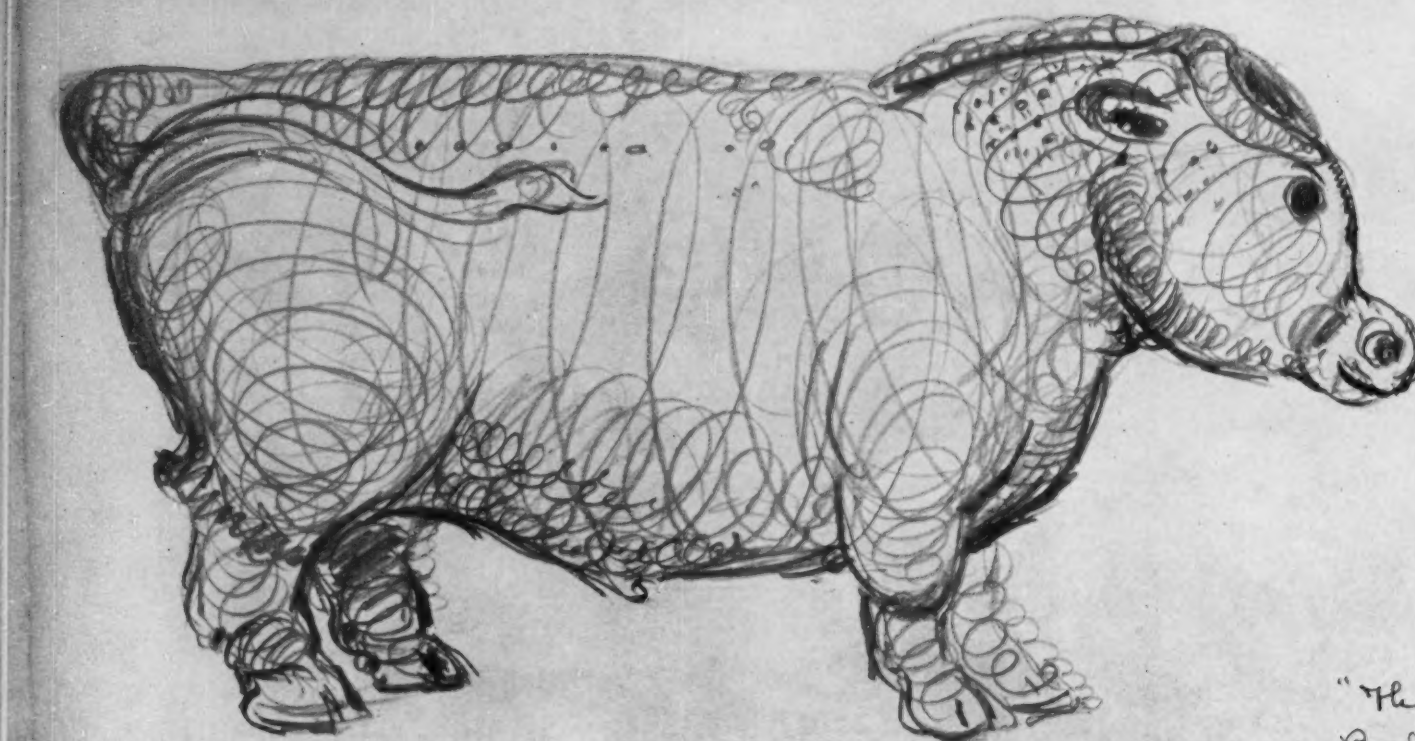
★ ★ ★

Tailoring for Prints

The matting of prints for exhibition and sale is a subject that concerns every artist who hopes to present his etchings, lithographs or wood engravings effectively to the buying public. This would seem, at first glance, a very simple matter. But there is more to the subject than meets the eye, as many a printmaker has learned by sad experience. Dealers and exhibitors have definite requirements and the technic of matting offers various problems that are not likely to occur to the uninitiated.

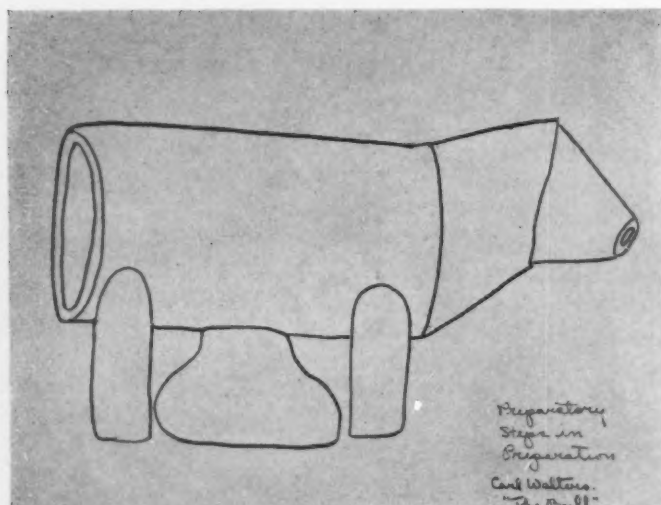
So we have asked Elizabeth Whitmore to write something on this subject for a future number of *ART INSTRUCTION*, and under the heading "Tailoring for Prints" she will give artists the benefit of her experience in the care and handling of prints.

Editors



"The Bull"
Preliminary
Sketch
Carl Walters

C A R L W A L T E R S D E S C R I B E S H I S M E T H O D

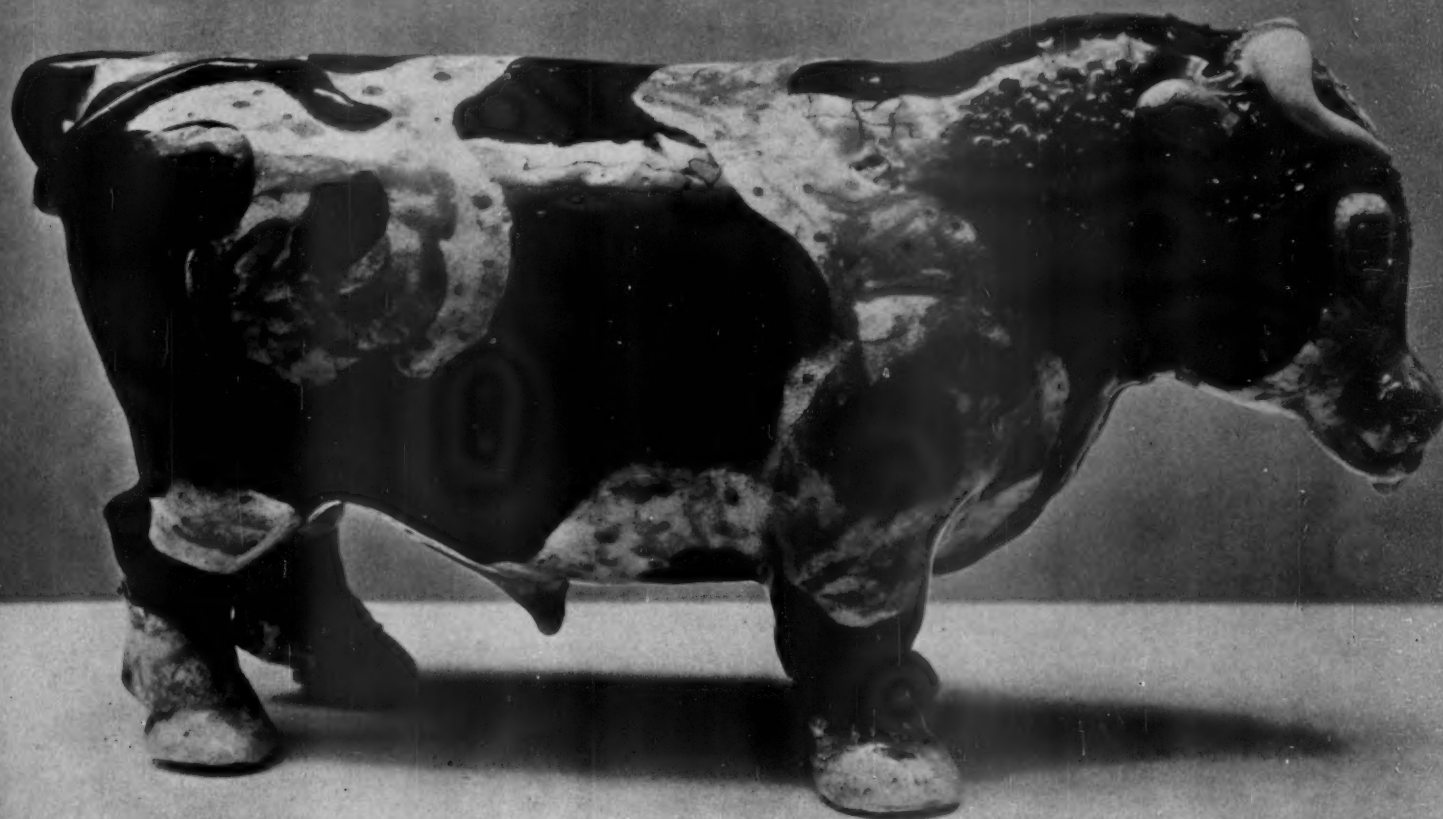


Preparatory
Steps in
Preparation
Carl Walters
"The Bull"

The figure was begun by rolling out a sheet of clay on canvas (so that the under surface would not adhere), and when the clay was slightly stiffened, a self-supporting cylinder was made by tapering the two edges that were to be lapped, moistening them with slip (a liquid mixture of clay and water) and pressing well together. This cylinder with open ends was then put in a horizontal position, supported in the center with a lump of clay. Smaller cylinders were then formed in the same manner for the neck and head, and joined to the larger one by pressing together, using slip to assure a good contact.

COURTESY DOWNTOWN GALLERY

Art Instruction



OF MAKING THIS HANDSOME FAIENCE BULL

Solid, roughly formed clay was then attached for the legs, the rump was built up with ropes of clay, and the figure was ready for modeling. When the modeling was completed and the tail and ears attached, it was set aside until dry and ready for the biscuit firing. After that the decoration was done with black and red underglazed colors, the glaze was applied, and it was fired for the second time.

The Bull is cream-white, black, and sealing-wax red in color, with a slight crackle for texture. The size is approximately twelve inches long, six high.

CARL WALTERS

The recent exhibition by Carl Walters, at the Downtown Gallery, of over twenty faience animals added new luster to the fame of one of America's most noted artist-craftsmen. In these animal sculptures the characteristic "Walters' Blue" gives way to a great variety of brilliant colors and glazes, and the artist exhibits fresh power in his handling of design and form. Polychrome sculpture in ceramics is one of the most difficult of arts and one in which very few excel.

Walters' ceramics are to be seen in many museum collections, including the Metropolitan Museum of Art, Whitney Museum of American Art, Art Institute of Chicago, Cincinnati Museum and Detroit Institute of Arts, to name a few.

That he was a pupil of Robert Henri adds interest to Walters' appearance in this number of ART INSTRUCTION.

PHOTO BY SUNAMI CUTS BY PHOENIX

April 1939

ART INSTRUCTION

+ in the classroom +

Hints for teachers, students and amateurs in the
use of April ART INSTRUCTION



The Ceramic Bull

While enjoying the beauty of this magnificent piece of faience, were you at all disturbed by its unlikeness—in certain respects—to any flesh and blood bull? Of course not. Yet this is far from a likeness of any live animal. Who ever saw a bull with such short legs? Somehow it is difficult for us to imagine this bull created in the exact image of a flesh and blood animal. After all, the creator Carl Walters is not modeling with flesh and blood, but with a medium that finds its best expression in forms that do not copy nature—that are better than nature's forms, considering the purpose of a bull whose sole function is to delight the eye through the æsthetic pleasures of line, form, color, texture and pattern. The pattern—is it coincidence that it is related to the bony structure?

Use the Bull in a Design

Make a cover for an exhibition catalog using the bull as a pictorial element combined with suitable lettering. The bull may be done in black and white (or one color and white) with one flat tone of gray for the white in shadow. Or you may use three or four flat colors, one for the dark markings, one for the reflected light on the dark color, one for the light markings and one for the shadow on the light pattern. Keep all tones flat. Consult Matlack Price's splendid article on "Designing a Booklet" in the March number.

The bull would also make a fine motive for a textile pattern.

It would be interesting to experiment with the pattern on the bull. Start with a tracing in india ink which will reduce the figure to a flat black and white design. Then try your hand at a new spotting.

Robert Henri

Henri's portraits have something to offer even the elementary student. Perhaps the light and shadow treatment is the quality most easily grasped because of its extreme simplicity. Have students lay tracing paper over these heads and trace the shadows, rendering them with brush and india ink in a single shadow tone. They will be surprised to discover how far these shadow-patterns go in giving character to the portraits. The pencil portrait on page 8 shows how Henri

sought this big light and shadow effect even in a rapid sketch. Here is something the student can practice in his own work.

Henri's pen sketch on page 10 suggests a profitable exercise for the student. Let him try his hand at this sort of thing, making a shorthand drawing of some moving scene; then let him return to the studio and develop a composition from the sketch which, after all, is useful principally as an adjunct to his visual memory.

The Design Test

This test is certain to create interest with all students between the ages of twelve and eighty. They will be challenged by the test and will find in it a new incentive for the study of design principles.

By asking them to write reasons for their preferences, then comparing notes, the test will serve as the basis for much decision and study.

Why not ask them to invent additional charts which can be tried out on the class? Some such procedure would keep interest keen while waiting for the second installment. Graves' second article will show many applications of the principles involved and will be followed by a complete analysis of the charts.

Subject for Debate

In the Zorach article there are several interesting points for class discussion. Zorach (on page 19) is quoted as saying, "Never under any circumstances do anything that you think will sell or please the public—but once you have done something to your satisfaction, to the best of your ability—sell it."

Now Elizabeth Whitmore, a print dealer, devotes three pages (23, 24, 25) to telling artists what sort of pictures sell best. So you have two opposing philosophies brought together in this April number. Do you accept Zorach's philosophy or should young artists listen to Elizabeth Whitmore? Is it *commercial* for an artist to investigate the market, then create pictures suited to that market? What about the Old Masters, did they paint to please themselves or their patrons? Were they *commercial*? Do we not expect the great artist to have new ideas, strange conceptions which are unacceptable to the traditionally-minded public? Were not many Old Masters whom we now understand and revere once condemned by their contemporaries? In the February number of *Carnegie Magazine*, Elmer A. Stephan, Director of Art Education of the Pitts-

burgh Schools writes something interesting in this connection. In an article evaluating the annual exhibition of the Pittsburgh Associated Artists he says—in part:

"The public is being bored by what the juries approve; less and less are they having confidence in prize winners. And without the approval of the public in the field of painting, just as in the field of music, art cannot last long. The poor musician would face an empty auditorium, and the poor painter may eventually face an empty gallery. And this is as it should be.

"Certain pictures, it is true, are an emotional outlet for the artist. He should paint these pictures. They are milestones for him to measure his accomplishment, but when he sends a picture to a gallery for public exhibition and for a possible sale he should be as convincing to his public as the singer is to his audience. If he condemns the ignorant public, then why does he want his work exhibited at all? If he attempts the advanced, he must so interpret his meaning that the layman will understand and be able to read the language of art.

"With these contrasting and perhaps confusing thoughts in mind, I enter an exhibition attempting to do my best to be fair in my own process both of elimination and of carefully judging to select the best according to my own individual standards. What do I look for? Mainly, I look for the painter who has something to say, who has a message. After all, paint is his medium of expression, and if I am dumb before his canvas, I feel that he has little or nothing to say. But suppose I do find that he has something to say. Then I, with an open mind, try to see if he has expressed his little message beautifully, truthfully, convincingly, and with some taste. This seems to be the essence of beauty: to conceive a thought that is different, to tell the story better than another, and to couch it in simple, direct, but tasteful language, as it were, the language of the arts. I may be highly aroused emotionally, I may be soothed peacefully, I may have my blind eyes open to new avenues, I may be startled by an unusual point of view. But I do not want to be turned away disappointed. I do not want to feel that the medium is beyond the power of the painter. . . .

"I come to the conclusion that a picture lives only through an audience who appreciates it. It is only so much dead paint unless it enters the heart of the beholder."

The American Artists Professional League

The Editors had the pleasure of being present at the Annual Dinner Meeting of the American Artists Professional League held on February 15th at the famous Salmagundi Club in New York. One of the most important activities of the League is the Annual American Art Week and the reports of Chapter chairmen from the various states contributed an inspiring part of the Dinner program. In one of the club rooms were the "Report Books"—glorified scrapbooks giving dramatic evidence of results of the Art Week campaigns throughout the country, largely through newspaper clippings telling of the activities of clubs, civic societies and merchants in promoting the aims of Art Week. Oil paintings were awarded as prizes to the state chairmen who reported the greatest increase in membership and the most productive activity by their chapters in arranging art exhibitions, art programs and picture sales.

Art Week, as conducted by this rapidly growing League is one of the most effective means of making our nation art-conscious. It should, in our opinion, have the enthusiastic support and active participation of every artist, teacher and of all who believe art to be important to the culture of America. All are urged to write the National Secretary, Wilford S. Conrow (154 West 57th Street, New York), for information about the American Artists Professional League and its plans for next year's Art Week. The League is "a national organization of American artists and art lovers, working impersonally for contemporary American art and artists." Through the power of its large membership it is active in promoting legislation designed to benefit artists, and it serves members in other ways.

Those who attended the dinner were thrilled by Mr. Harold Raynold's motion pictures of nationally-known artists at work in their studios. We understand that these movies, in color, showing George Elmer Browne, Gifford Beal, Luigi Lucioni, Gordon Grant and others are available for art associations and schools.

Devoe & Raynolds Poster Contest

The Devoe & Raynolds Poster Contest—an annual affair—is conducted, according to Mr. Ivor Kenway, advertising manager, "in an attempt to raise the standard of American poster art and to encourage its use in this country."

Speaking of this year's Travel Poster Contest at the recent annual meeting of the American Artists Professional League, Mr. Kenway declared that "Poster production in Europe is decades ahead of poster development in this country, simply because European advertisers have learned the commercial benefits of being outrageously non-commercial in poster art. We have fine poster men here, but do not use them enough. It is our hope that this contest will be a means of bringing recognition to outstanding poster artists and their work."

Mr. Kenway stated that the railroads have shown a very keen interest in this Travel Poster Contest and he expressed the hope that some of the entries might be purchased by them. In that event Devoe will act as broker for the artist—without commission.

The outstanding posters will be exhibited in the Transportation Building at the New York World's Fair and, later, in prominent railroad and other travel terminals all over the country. Exhibits, similar to those of the Drive Safely Posters, are also being planned.

Mr. Kenway pointed out that the contest is non-commercial in every way. Competing artists are not required to use any Devoe materials. "In fact," he said, "they won't even be asked what brand of material they used!"

The prizes are as follows: First Prize—\$1,000.00; Second Prize—\$250.00; Third Prize—\$100.00; Fourth Prize—\$50.00; Fifth Prize—\$20.00; and ten other prizes of \$10.00 each.

Application blanks and full particulars can be secured from Devoe & Raynolds Co., Inc., 34 Oliver Street, Newark, N. J.

Exhibition of Society of Illustrators

The 37th Annual Exhibition of the Society of Illustrators will be held this year at the Grand Central Fifth Avenue Galleries, Fifth Avenue at 51st Street, from April 13 to May 6, inclusive.

Harve Stein, Chairman of the Exhibition, announces that the exhibition will comprise original illustrations by America's outstanding illustrators and in addition will include paintings, water colors, drawings, etc., which these artists have done for themselves in their leisure moments. Of particular interest to

Continued on page 32



This unique Model was constructed with MICROTOMIC VAN DYKE Drawing Pencils by A. G. Low, nationally known scale-model builder

BUILT WITH PENCILS

Architects and Draughtsmen will recognize the basic truth of the point we illustrate here—namely that all buildings are first "built" with PENCILS. Experience shows that there is no more responsive and satisfactory tool for the purpose than the MICROTOMIC VAN DYKE. It is strong, smooth, always dependable. Its MICROTOMIC lead possesses superior covering qualities because it is denser, finer-grained. Excellent for blue-print work. Complete opacity prevents ragged edges. Erases cleanly, eliminating blue-print "ghosts"—and you will find each of the 18 degrees from 7B to 9H accurately graded and uniform throughout. Also obtainable with Chisel Point Leads in degrees: 4B, 2B, HB, 2H, 4H and 6H.

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With the Schools

This department invites news items of general interest concerning art schools and will gladly print them, within the limits of its space.

Our mail this month brings us some particularly interesting school news.

¶ The **UNIVERSAL SCHOOL OF HANDICRAFTS**, Rockefeller Center, N. Y., Edward T. Hall, director, has been featured in Rockefeller Center Magazine for January. It is pointed out that last year more than 2500 different articles were made at the school in various branches of the arts. Students range in age from five to seventy-five years. Members of many professions attend, along with movie celebrities. Puppetry, basketry, jewelry, modeling and weaving are included in the curriculum, which is presented under the guidance of a faculty of twenty master-craftsmen.

¶ From the other end of the country come newspaper clippings telling of activities of the **HOLLYWOOD ART CENTER SCHOOL**, Hollywood, California; Henry Lovins, director. They describe an interesting exhibition at the school, open to the public, of cartoons, costume design, fashion illustration, commercial art, photography, and drawing and painting. In all these departments the work shows a strong leaning towards practical art.

¶ The **CHICAGO ACADEMY OF FINE ARTS** reports that Mr. Tommy Tucker of Hollywood, who has doubled for Donald Duck in Disney Films, and imitates many animals, recently gave a demonstra-

tion of his movie "noises" before the student body. As **Walt Disney** is a former Academy student, the talk was particularly interesting to this group.

¶ Teachers attending the Eastern Arts Convention here in New York are cordially invited to visit the Galleries of **ART EDUCATION, INC.**, at 35 West 34th Street, where the current exhibit consists of an interesting display of educational literature such as encyclopedias, portfolios and other books in the educational field. Color prints are also on view.

¶ The Department of Art of the **STATE UNIVERSITY OF IOWA** is, as usual, offering a program of more than common interest. Their exhibition program deserves special attention, the work of many artists of prominence being included in a schedule which continues into the spring. The month of February saw a display of sculpture, paintings, drawings and photographs representative of the varied and outstanding product of Alexander Archipenko executed during the last thirty years. Concurrently, paintings by Max Beckmann were shown. During March thirty oil paintings, twenty-five water colors and eight lithographs make up a one-man show by Waldo Peirce. He and his work have been the subject recently of extensive articles in *Life* and *Esquire*. In April Eliot O'Hara, Burchfield, Brook, McFee and others will be represented. Equally interesting features will be shown through May and June.

¶ Visitors to Worcester, Massachusetts, should not fail to see the unique and highly interesting **Museum of the Worcester Pressed Steel Company**. This is known as the **JOHN WOODMAN HIGGINS MUSEUM**. A permanent exhibition containing an Ancient, a Medieval and a Modern Wing is beautifully housed in a building of steel and glass, which rises high above the surrounding factory buildings. It is a museum in the true sense of the word, equipped with library and laboratory of

pressed-steel products, from all places and all times, established with these purposes in view: to inspire steel-workers; to attract superior recruits; to stimulate Art in Industry; to extol steel craftsmanship; and to inform the public. Here the worker sees the value of his own labor in the finished construction, and recognizes his relation to the onward march of industry, while the visitor is shown the definite correlation between functional efficiency and beauty. The collections stand in high-ceilinged halls with impressive settings.


¶ The JOHN HERRON ART SCHOOL (Indianapolis, Indiana) *Chronicle* tells us of two special courses being conducted during 1939: Lithography, which has heretofore been an extra-curricular activity; and Eliot O'Hara's water color course which will be continued. Mr. O'Hara will be absent during the Fall term but an equally outstanding water-colorist will substitute. Students in the advanced composition classes at this school have the opportunity of working under such conditions as the student would enjoy if he were in his own studio with an older, experienced fellow-artist living next door, upon whom he could call for suggestions and friendly criticism. He is encouraged to search his own environment for material which has, for him, special beauty and significance. There is in this advanced composition course a class in egg-tempera, the only one offered in the state of Indiana. This unique medium was used by the Old Masters of the 14th Century, and interest in it has been recently revived due largely to its use by Thomas Benton in his famous Indiana murals.

¶ Interesting things are also happening in the South. The SOCIETY OF THE FOUR ARTS STUDIO SCHOOL, of Palm Beach, Florida, is offering a program worthy of the highest commendation. This organization, comprised largely of members of the winter colony (numbering many who have achieved distinction in arts, letters, finance or industry), is stimulating art appreciation by bringing exhibitions of paintings and sculpture or by presenting artists in the field of drama, music and literature. An equally important function of the Society, and one which makes the school essential, is the discovery and development of local talent in the various arts. During the first two years the Society rented quarters in the Spanish Provincial Building, but at the beginning of 1938 it occupied the first unit in a series of new buildings which will eventually consist of spacious galleries, libraries, studios and assembly rooms. Mrs. Mary E. Aleshire has been the director of the galleries since the beginning of the Society. Miss Helen Burgess is in charge of the school.

¶ We have received a folder describing the 9th Annual Junior Art Show (Apr. 22-May 7; open to pupils below high school level) at the MUSEUM OF NORTHERN ARIZONA, at Flagstaff. Information may be obtained from Mrs. Harold S. Colton, the curator of art, who asks the co-operation of all school supervisors, principals and art directors in furthering this service to the young people of many races.


¶ The WASHINGTON SQUARE OUT-DOOR ART EXHIBIT will be held June 2-16 inclusive. Artists of the New York Metropolitan area are invited to participate in the semi-annual event. Registration will be held at the Hotel Brevoort, Fifth Avenue at Eighth Street, May 29-30. For further information write to the Secretary, Washington Square Out-door Art Exhibit, 70 Fifth Avenue, New York.

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This book shows how the student, beginning with elementary designs formed unconsciously through random scribbles, can make original and interesting patterns and develop them into acceptable designs. Each step is explained and illustrated and examples of finished designs are given.

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SOCIETY OF ILLUSTRATORS *from page 29*

students, as well as to out-of-town World's Fair visitors, will be a display showing the actual processes of making an illustration, from the author's manuscript to the final reproduction. The work of Harold von Schmidt, President of the Society of illustrators, will be used graphically to demonstrate this exhibition. Further information regarding the 37th Annual Exhibition of the Society of Illustrators, can be obtained by addressing the Executive Secretary, Society of Illustrators, 334½ West 24th Street, New York City.

Meet a New Product

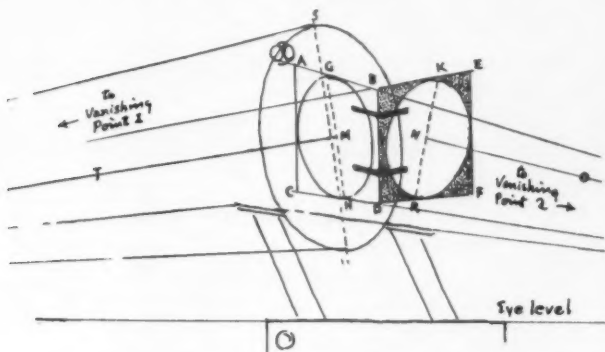
We've just been introduced to Cel-U-Seal, a new product which we believe will interest our readers. Cel-U-Seal is a cellulose acetate film with a tacky, transparent, adhesive coating which, when laid down on any surface, adheres to it permanently, forming a protective film that looks quite like varnish. Applied to a print, its pleasant lustre brings out the richness of color tones and gives quality to the picture. In the studio it has many uses: applied to drawings and designs, done in any medium, it serves both as protection and enhancement of color.

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PERSPECTIVE PUZZLERS ★ ★

Art Instruction proposes to put the perspective prowess of its readers to proof, month by month, by proposing problems in drawing that call for skill in delineation and constructive thinking. The correct—or a correct—solution of the puzzler will appear the following month. These projects will be treated here as freehand perspective, though for the sake of clarity we often use ruled lines in our solution drawings.



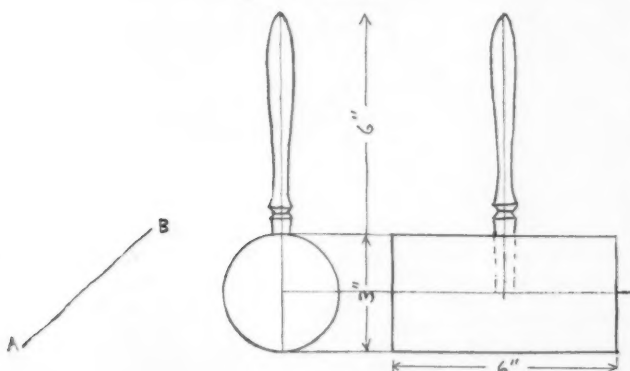
Solution of March Puzzler

In drawing the boiler head of the locomotive, remember that the long diameter of the ellipse SW should be at right angles to the axis MT of the cylinder. The smaller ellipse (representing the door that we are to open) is not drawn on the same diameter but on one slightly beyond (to the right). This places it in the *perspective center* of the large circle.

The problem of the open door is a matter of swinging the rectangle ABCD out to its new position BDEF, at right angles to its original position. This rectangle is not a square, as it would be if it exactly enclosed the circular door.

In drawing the circular door within BDEF, remember that the ellipse should be drawn on a long diameter KR that is at right angles to the axis NO of an imagined cylinder of which the circular door is the end.

April Puzzler



Draw the mallet in perspective in two positions:

- 1 With handle verticle and with its cylindrical head resting on line AB. Make AB any desired length; it is shown here merely to give the angle at which cylinder is to be placed.
- 2 With handle touching ground at right. The cylinder should rest on AB as in position 1.

In both sketches represent the correct proportions of the mallet as indicated by the measurements given.

★ ★ ★

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SO YOU'RE GOING TO BE AN ARTIST *continued from page 16*

and more successful in a staff position than he could ever be as a free-lance. This is the one who would rather be engaged in art than in any other kind of work, but who lacks initiative or who shrinks from contacts, or who is not a good self-organizer. Any one of these traits, which may be deep-rooted, will defeat a successful free-lance career, or at least heavily handicap it. The successful free-lances are what our friends in psychology call extroverts—forthright, adventuresome people who do not dread, but rather look forward to new contacts and new frontiers of experience and activity. Such people do not stay long in a staff position. They feel earth-bound, and after a little realistic experience in an organized studio—off they go to seek greater fortunes, won by facing greater hazards. Their story was written long ago—in "Jack the Giant-Killer."

The real theme of this chapter is vocational—with an explanation of the economic anatomy of any kind of an art staff. You need only to remember, in order to be reasonably happy, that all the art work is planned and produced on a cost basis which is geared to a competitive retail selling price. The difference represents the organization's or the department's profit—and it isn't all profit, either. The art service has overhead: rent, all office operation costs, telephone operator, bookkeeper, salesmen's salaries, and artists' salaries—including yours. Can you earn it? If you can't earn it for the organization, how do you expect to earn it for yourself?

Many artists apply for staff positions in a negative state of mind, expecting, almost intending not to like the work. They are a liability to the organization that hires them. Psychologically they are a liability to themselves. The artist who feels he is *too good* to be held down on a salary has only to prove it. It's a free country, and talent, like water, finds its own level.

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The Correct Answers

for the Maitland Graves Design Test on Page 11

1 GR	11 PX
2 MJ	12 DC
3 NO	13 TL
4 PK	14 JM
5 MG	15 GK
6 RP	16 PT
7 YZ	17 AR
8 ON	18 EM
9 WX	19 TI
10 WD	20 EV

How do you check up with the answers as given in the two columns at the left? Your score is the number of correct answers multiplied by five.

The purpose of this test is to try to determine the degree of aptitude for two-dimensional composition as indicated by simple abstract design. It is based on the premise that *unity* is the one essential requisite of design. The elements of harmony (medium contrast) or discord (maximum contrast) being a matter of *taste* or *temperament* do not enter into the test.

Pictures or illustrations containing realistic subject matter have not been used in this test because they tend to suggest associated ideas and prejudices. Therefore, in order to insure as far as possible a purely visual reaction, the designs have been made abstract. This reduces the chance of the subject being influenced by factors foreign to pure design.

In May ART INSTRUCTION a discussion of this test will be continued and applications of the compositional principles involved will be shown in paintings, photographs, advertising designs and sculpture. Following will be a complete analysis of each chart with the whys and wherefores of the answers.

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by Arthur L. Guphill



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